

ISSUE 39

# AMERICAN FINE ART

M A G A Z I N E

MAY/JUNE 2018







## ***Building Connections: Works from the Haynes Family Foundation***

*Boston Harbor* by Montague Dawson (1895-1973)

Oil on canvas, 20 1/4 x 30 inches, signed lower left: *Montague Dawson*

Vose Galleries is pleased to present the distinguished collection of the late G. Arnold and Carol Haynes, sold to benefit charitable causes and viewable June 2nd - July 14th, 2018. Avid philanthropists, Arnold and Carol started the Haynes Family Foundation in 1995, which has since made generous contributions to over 100 non-profit organizations, including numerous works of art donated to several New England museums. The paintings that spoke to the Hayneses tend to correlate with the areas they called home, such as Boston and New Hampshire, as well as the unique places around the world they visited during their extensive travels. Whether it was a view of Boston Harbor or the majestic Alhambra Palace in Spain, the Hayneses surrounded themselves with paintings that fostered warm memories for them both.



**G. Arnold (1927-2017) and  
Carol (1929-2012) Haynes**

The proceeds of this exhibition will go to four non-profits for which the Hayneses felt a special affinity: The Barnstormers Theatre in Tamworth, New Hampshire; the Cure Alzheimers Fund; the Bennington Museum in Bennington, Vermont; and the Wellesley Historical Society in Wellesley, Massachusetts.

# V O S E G A L L E R I E S

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# AMERICAN ART

**AUCTION** • May 22, 2018

**VIEWING** • May 19–21 • 20 Rockefeller Plaza • New York, NY 10020

**CONTACT** • William Haydock • [whaydock@christies.com](mailto:whaydock@christies.com) • +1 212 636 2140

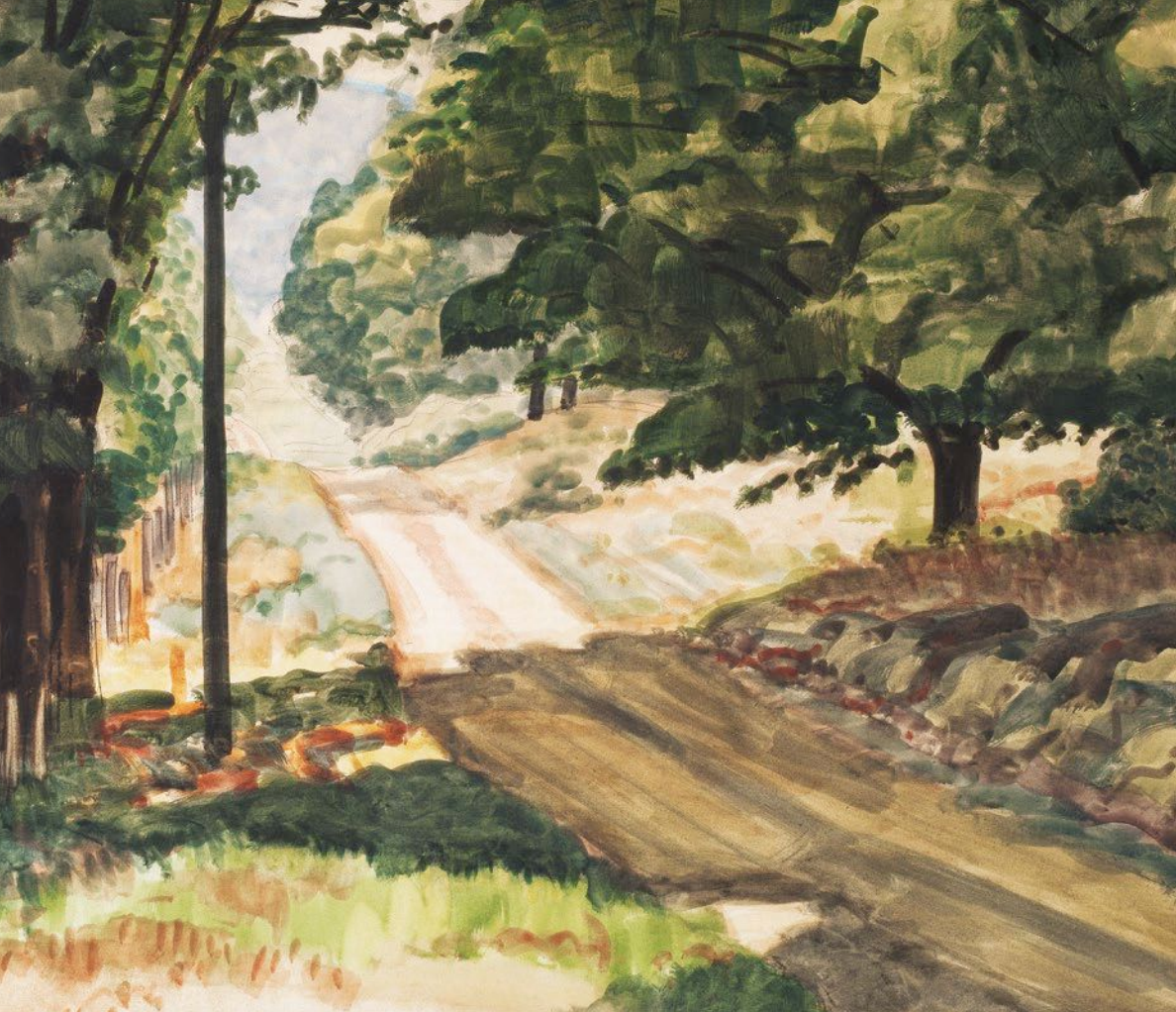


**CHILDE HASSAM (1859–1935)**

*Conversation on the Avenue*, 1892

Estimate: \$1,500,000–2,500,000





Charles E. Burchfield (1893–1967), *Road in Sunlight and Shadow* (detail), 1936; Watercolor on paper, 19" x 27"  
Burchfield Penney Art Center; Gift of James T. Shaffer in memory of his mother Daisy Shaffer, 1977.

Explore the Burchfield Penney Art Center, home to the world's largest collection of work by American Master Charles E. Burchfield (1893–1967). Located in the heart of Buffalo, NY, The Center has been a catalyst for the resurgence of a great American city.



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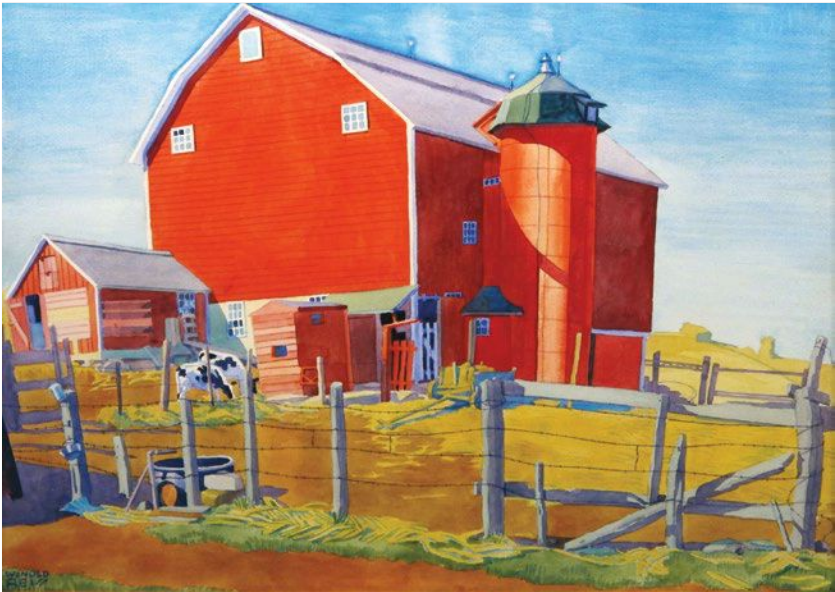


# THE AMERICAN FARM

MAY 17 - JULY 27



ROCKWELL KENT (1882-1971) *Winter Evening, Asgaard Farm*, 1945, 10 5/8 x 14 3/4 inches, gouache on paper



WINOLD REISS (1886-1953) *Red Barn*, c. 1935, 22 x 30 inches, watercolor on paper

**D. WIGMORE FINE ART, INC.**

152 W 57<sup>TH</sup> ST, 3<sup>RD</sup> FLOOR, NEW YORK, NY 10019 [DWIGMORE.COM](http://DWIGMORE.COM) 212-581-1657

# The Joy of Collecting

As we all know, social media and other digital platforms have increased the amount of art that is being bought online these days. Eager collectors scour the digital version of our magazine, gallery websites and other similar virtual spaces to find the newest art being offered each month from top galleries across the country. To us, all art sales are good things, so this is very positive.

However, we will always be fans of brick and mortar galleries. Galleries found in places like New York City, Boston, Philadelphia, Santa Fe, San Francisco, Los Angeles, Scottsdale or wherever else one may find a cluster of such spaces these days. The art market needs galleries in order to survive and thrive. It is galleries in these cities where collectors wander into and explore, visit old talents and happily discover fresh ones. As we all know, it is difficult to just look unencumbered at things online; online activities are designed to get in and get business done and get right back out, and there is little room for discovery or spontaneity. We all know the feeling we get when we walk into a brand-new gallery space, take in the art on the walls, the new show, the fresh work, turn the corner and see something that we've never seen before that just speaks to you and touches you in the way that only fine art can and that you have to acquire. These are the experiences that come from buying art in galleries and nowhere else. And, as far as I'm concerned, it's one of the major reasons why we all do this in the first place.

Art media outlets—not ours of course—have been quick to try to announce the death of the gallery. But it didn't just take David Zwirner's new \$50 million Renzo Piano designed monolith to let us know that actually the opposite is true. Galleries are flourishing right now, and they will continue to flourish because they humanize the art buying process, they remind us what it is about collecting art that brings us so much joy and happiness, and they are always out there, looking for new artists, curating shows, participating in art fairs and just generally doing all they can to promote the idea that nothing makes a home more than a home than one-of-a-kind original art on the walls—chosen by you, found and discovered in person and brought into our lives to live with in perpetuity.

Lately, I have moderated several panel discussions on this process, panels made up of collectors, art dealers, auction professionals and museum curators. What everyone seems to agree on is that buying art is a personal experience that is made better when a collector has someone like a gallery owner or art dealer to offer advice, find new artists and show collectors how to support an artist throughout the duration of their art careers.

Sincerely,



Joshua Rose

Find us on:



P.S. Are you a collector of historic American art and would like us to feature your home on the pages of this magazine? Then email me at [editor@americanfineartmagazine.com](mailto:editor@americanfineartmagazine.com) and let me know!

## ON THE COVER



**Charles E. Burchfield (1893-1967), *Cherry Blossom Snow***, executed 1917-45. Watercolor, gouache, charcoal and joined paper laid down on board, 39 1/2 x 56 in., signed with initials in monogram and dated lower right: '1917-45'; dated again and inscribed with title verso: '(Original study made May 22, 1917/ incorporated in picture)'. Courtesy Christie's Images Ltd. 2018. Available at Christie's May 22 *American Art* sale. **Estimate: \$1/1.5 million**



MAY/JUNE 2018 BIMONTHLY

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**American Fine Art Magazine**, 7530 E. Main Street, Suite 105, Scottsdale, AZ 85251. Telephone (480) 425-0806. Fax (480) 425-0724 or write to **American Fine Art Magazine**, P.O. Box 2320, Scottsdale, AZ 85252-2320. Single copies \$7.95. Subscription rate for one year is \$30 U.S., \$36 Canada. To place an order, change address or make a customer service query, please email [service@AmericanFineArtMagazine.com](mailto:service@AmericanFineArtMagazine.com) or write to P.O. Box 2320, Scottsdale, AZ 85252-2320.

POSTMASTER: Send all address changes to **American Fine Art Magazine**, P.O. Box 2320, Scottsdale, AZ 85252-2320

PUBLISHED BY VINCENT W. MILLER  
**AMERICAN FINE ART MAGAZINE**  
(ISSN 2162-7827) is published 6 times a year  
by International Artist Publishing Inc.

CANADA  
**American Fine Art Magazine**  
Publications Mail Agreement No. 40064408  
Return Undeliverable Canadian Addresses to  
Express Messenger International  
P.O. Box 25058, London BRC, Ontario, Canada N6C 6A8  
[www.AmericanFineArtMagazine.com](http://www.AmericanFineArtMagazine.com)



# AMERICAN ART

May 4, 2018 | Dallas | Live & Online



Norman Rockwell (American, 1894-1978)

*Ben Franklin's Sesquicentennial*, *The Saturday Evening Post* cover, May 29, 1926

Oil on canvas | 36 x 27 inches

Estimate: \$800,000 - \$1,200,000

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MILTON AVERY  
The Seamstress, 1944  
Estimate \$2,000,000–3,000,000

**American Art**  
Auction New York 23 May 2018

Viewing 19–22 May

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# N.C. WYETH



N.C. Wyeth (1882-1945) *He looked at the boy a long time and fancied he could see some resemblance to the portrait, The Little Shepherd of Kingdom Come, 1930/1931 Oil on Canvas 34 x 25.25 inches*

Illustration from *The Little Shepherd of Kingdom Come* by John Fox, Jr.

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## AMERICAN ART

Wednesday May 23, 2pm  
New York

### EVERETT SHINN (1876-1953)

Eccentric Dancer  
pastel, charcoal and conte crayon  
on paperboard

16 1/4 x 14 3/8 in

Executed in 1930.

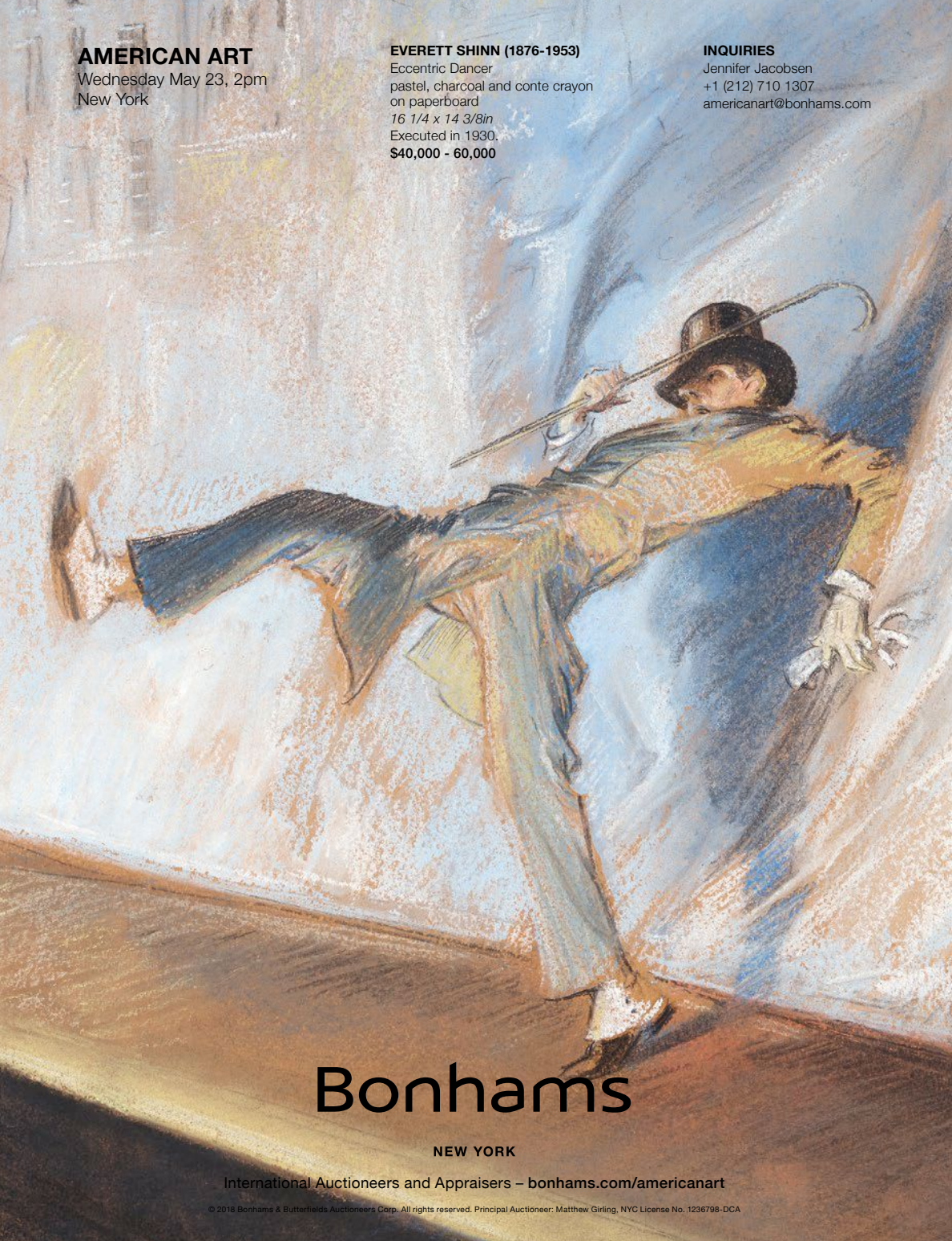
\$40,000 - 60,000

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[americanart@bonhams.com](mailto:americanart@bonhams.com)



# Bonhams

NEW YORK

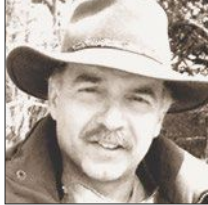
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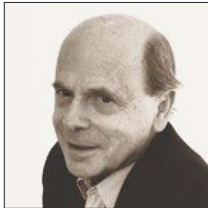
### JAMES BALESTRIERI



James Balestrieri is director of J. N. Bartfield Galleries in New York City. Jim has written plays, verse, prose and screenplays. He has degrees from Columbia and Marquette universities, attended the American Film Institute and has an MFA in playwriting from Carnegie Mellon. He has an excellent wife and three enthusiastic children.

---

### JAY E. CANTOR



Jay E. Cantor started the American Art Department for Christie's in the late '70s, is on the board of the *Winter Antiques Show*, the Art Committee for The Century Association, the board of directors of The Century Archives Foundation, and recently retired as the chairman of the Collections Committee and a member of the Steering Committee for Friends of American Arts at Yale University. He also served as the founding president of the Georgia O'Keeffe Museum in Santa Fe, New Mexico.

---

### JOHN O'HERN



John O'Hern retired to Santa Fe, New Mexico, after 30 years in the museum business, specifically as the Executive Director and Curator of the Arnot Art Museum, in Elmira, New York. John was chair of the Artists Panel of the New York State Council on the Arts. He writes for gallery publications around the world, including regular monthly features on Art Market Insights in *American Art Collector* and *Western Art Collector* magazines.

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### FRANCIS SMITH



The combination of art history studies done at Vassar and an abiding fascination with American culture makes photographer Francis Smith feel right at home shooting for *American Fine Art Magazine*. He is further exploring his love for photography and United States history through a new, independent project titled *America by Another Name*.



# FREEMAN'S

## AMERICAN ART & PENNSYLVANIA IMPRESSIONISTS

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AUCTION | JUNE 3, 2018

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To be offered 6/3:  
**Arthur B. Carles**  
(American 1882-1952)  
Portrait of Caroline  
Robinson Carles  
\$20,000-30,000



# THE SPRING AUCTION

SUNDAY, JUNE 3  
BOSTON



ALFRED THOMPSON BRICHER

(American, 1837-1908)

*Summer Afternoon (Grand Manan)*

oil on canvas, 18 x 38 in.

signed A. T. Bricher, l.l.

ESTIMATE: \$30,000 - 50,000

INQUIRIES: [info@groganco.com](mailto:info@groganco.com)

AUCTION PREVIEW: May 31 - June 2

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# MILTON AVERY

(1885–1965)



*Mexican Hand Laundry*, 1946, watercolor and pencil on paper, 22 × 30 inches

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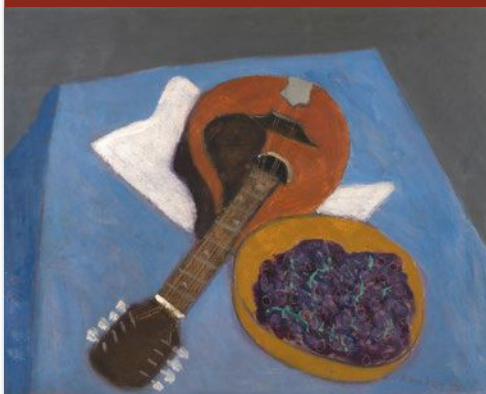
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## UPCOMING

## GALLERY SHOWS

Previews of upcoming shows of historic American art at galleries across the country.

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### At Hackett Mill:

Milton Avery (1885-1965), *Still Life with Mandolin*, 1948.  
Oil on canvas, 24 x 30 in. (AVE-071-OC).



# ISSUE

*American Fine Art Magazine* is unique in its concept and presentation. Divided into four major categories, each bimonthly issue will show you how to find your way around upcoming fine art shows, auctions and events so you can stay fully informed about this fascinating market.

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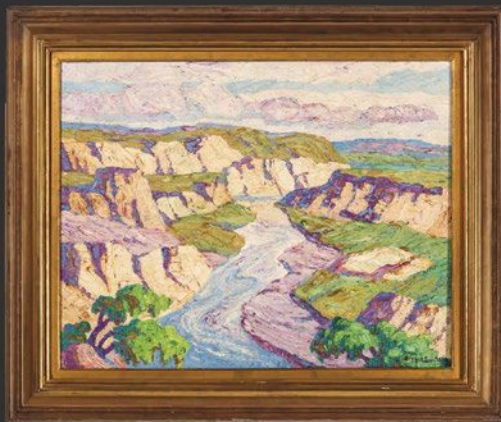
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### GETTING THE MOST OUT OF THIS MAGAZINE

- Each category has its own easy-to-find color-coded section. Quickly turn to the section that interests you the most.
- Each section lists dates and addresses for upcoming events and activities so you don't miss any important shows or sales.

# Spring Fine Art Auction

*Friday, June 1 at 12 noon*



Birger Sandzen (1871-1954), 1937, oil on artist's board 22 x 28 inches



Gifford Beall (1879-1956) oil on canvas 16 x 20 inches



George Inness (1825-1894) oil on canvas with letter of opinion from Michael Quick, with frame



Thomas Hart Benton (1889-1975) 1944, pencil signed lithograph "Wreck of The Ol' 97"



Allan Houser (1914-1994) bronze "Summer Buffalo Dancer"

Birger Sandzen  
(1871-1954)  
oil on canvas  
18 x 12 inches



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Robert Henri (AMERICAN, 1865–1929)

*Portrait of Mary Jo O'Malley*, c. 1924

Oil on canvas, 24 × 20 inches

Signed lower right; signed and titled on the verso

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JULY 7-NOV 3 | FULL CIRCLE: TAOS PUEBLO CONTEMPORARY Inspired by the culture of Taos Pueblo, the Taos Society of Artists included promotion and preservation of Native art in their charter. The exhibition honors this historical relationship and showcases the flourishing local Native art scene.

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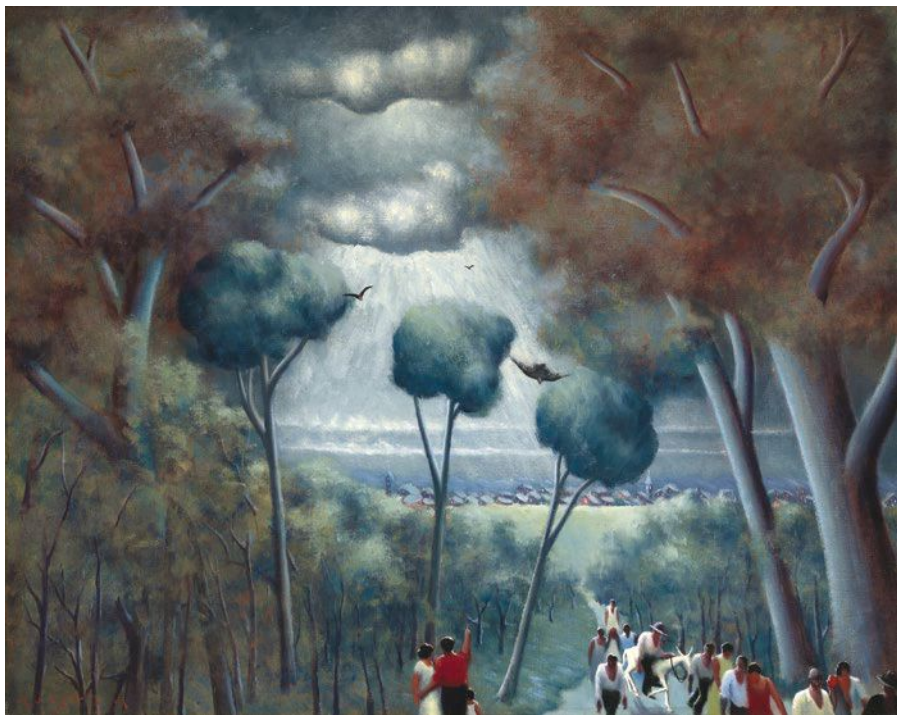


LOUIS RIBAK

MARCH 16 - JUNE 9

# VIRGINIA MUSEUM OF FINE ARTS

ARCHIBALD MOTLEY JR.



**Archibald  
Motley Jr.**  
(1891-1981).  
*Town of Hope*,  
1927. Oil on  
canvas. Virginia  
Museum of Fine  
Arts; J. Harwood  
and Louise  
B. Cochrane  
Fund for  
American Art.

The Virginia Museum of Fine Arts in Richmond has recently acquired works of art by Archibald Motley Jr., Sanford Biggers and David Drake. Growing the museum's collection of African American art has been a major focus of the museum's acquisition strategy since 2015.

Museum director Alex Nyerges says, "The Virginia Museum of Fine Arts is committed to establishing a leadership role in the collecting and display of African American art. These three works are a significant step toward that goal and represent three distinct periods in African American history as well as important works of art that will delight and inspire our visitors for generations to come."

Motley's 1927 painting *Town of Hope* is considered to be a masterwork by the artist. Motley was not a prolific painter,

and his works are not only desirable because of their rarity, but also because they explore African American life between the World Wars.

"The painting depicts a group of figures departing a small town and walking wearily into a verdant landscape," explains Dr. Leo G. Mazow, curator and head of American art at VMFA. "The otherworldly, spectral greens and seemingly vengeful clouds with three birds—a sign of the holy trinity—suggest that this exodus is divinely mandated. We are thrilled to add such an important masterpiece to our collection of American painting."

The piece will be installed alongside works from Edward Hopper, Thomas Hart Benton and Eldzier Cortor, becoming one of the centerpieces of the museum's mid-20<sup>th</sup>-century American art gallery. ■





# JOHN SLOAN

(1871–1951)

*Niles Pond, Gloucester, 1914 (detail)*

Oil on canvas, 26 x 32 in. (66 x 83.1 cm)

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# ART SHOW CALENDAR

THE BEST FAIRS, EXHIBITIONS AND EVENTS COAST TO COAST

**MAY 1-NOVEMBER 4** 🏛️

**Picturesque and Sublime:  
Thomas Cole's Trans-Atlantic  
Inheritance**

THOMAS COLE HISTORIC SITE  
Catskill, NY  
[www.thomascole.org](http://www.thomascole.org)

**THROUGH MAY 6** 🏛️

**Magical & Real: Henriette  
Wyeth and Peter Hurd, A  
Retrospective**

MICHENER ART MUSEUM  
Doylstown, PA  
[www.michenerartmuseum.org](http://www.michenerartmuseum.org)

**MAY 12-MARCH 15, 2021** 🏛️

**Maine: The Farnsworth  
Collection**

FARNSWORTH ART MUSEUM  
Rockland, ME  
[www.farnsworthmuseum.org](http://www.farnsworthmuseum.org)

**THROUGH MAY 13** 🏛️

**Wayne Thiebaud: 1958-1968**

MANETTI SHREM MUSEUM OF ART  
Davis, CA  
[www.manettishremmuseum.ucdavis.edu](http://www.manettishremmuseum.ucdavis.edu)

**THROUGH MAY 13** 🏛️

**The New Art: A Milestone  
Collection Fifty Years Later**

OKLAHOMA CITY MUSEUM OF ART  
Oklahoma City, OK  
[www.okcmoa.com](http://www.okcmoa.com)

**THROUGH MAY 13** 🏛️

**Thomas Cole's Journey:  
Atlantic Crossings**

THE METROPOLITAN MUSEUM OF ART  
New York, NY  
[www.metmuseum.org](http://www.metmuseum.org)

**MAY 17-JULY 27** ●

**The American Farm**

D. WIGMORE FINE ART  
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**THROUGH MAY 25** ●

**Winold Reis**

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**THROUGH MAY 27** 🏛️

**Eye on Nature: Andrew Wyeth  
and John Ruskin**

DELAWARE ART MUSEUM  
Wilmington, DE  
[www.delart.org](http://www.delart.org)

**THROUGH MAY 31** ●

**David Park and Milton Avery**

HACKETT MILL  
San Francisco, CA  
[www.hackettmill.com](http://www.hackettmill.com)

**THROUGH JUNE 2** ●

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## AMERICAN ART WEEK

NEW YORK, NY

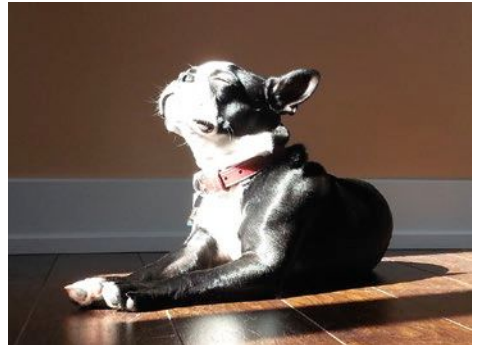
- |        |  |
|--------|--|
| MAY 22 | Christie's American Art Auction, 10 a.m. |
| MAY 22 | Just Off Madison, 5 to 8 p.m.            |
| MAY 23 | Sotheby's American Art Auction, 10 a.m.  |
| MAY 23 | Bonhams' American Art Auction, 2 p.m.    |



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WE'D LOVE TO CONTINUE THIS CONVERSATION IN PERSON.  
When we do, we'll bring pictures.



AUCTIONS  
AT A GLANCE

MAY 4 Heritage Auctions' American Art: Dallas, TX

MAY 11 Skinner Inc.'s American &amp; European Works of Art: Boston, MA

MAY 12 Brunk Auctions' Premier Catalog Auction: Asheville, NC

MAY 12 Heritage Auctions' Texas Art: Dallas, TX

MAY 16 Dallas Auction Gallery's Fine Art Auction: Dallas, TX

MAY 22 Christie's American Art: New York, NY

MAY 23 Sotheby's American Art: New York, NY

MAY 23 Bonhams' American Art: New York, NY

MAY 24 Leslie Hindman's American and European Art: Chicago, IL

JUNE 3 Grogan &amp; Co.'s Spring Auction: Boston, MA

JUNE 3 Freeman's American Art & Pennsylvania Impressionists:  
Philadelphia, PA

AUGUST 2-5

Seattle Art Fair  
CENTURYLINK FIELD EVENT CENTER  
Seattle, WA  
www.seattleartfair.com

THROUGH AUGUST 12

Cult of the Machine  
DE YOUNG MUSEUM  
San Francisco, CA  
www.deyoung.famsf.org

THROUGH AUGUST 19

The Rockies and the Alps  
NEWARK MUSEUM  
Newark, NJ  
www.newarkmuseum.org

AUGUST 30-SEPT. 2

Baltimore Antique Show  
BALTIMORE CONVENTION CENTER  
Baltimore, MD  
www.baltimoresummershow.com

THROUGH JUNE 3

The Way Back: The Paintings  
of George A. WeymouthBRANDYWINE RIVER MUSEUM OF ART  
Chadds Ford, PA  
www.brandywine.org

JUNE 3-SEPTEMBER 2

Winnie-the-Pooh:  
Exploring a ClassicHIGH MUSEUM  
Atlanta, GA  
www.high.org

JUNE 8-SEPTEMBER 30

Albert Bierstadt: The Witness  
to a Changing WestBUFFALO BILL CENTER OF THE WEST  
Cody, WY  
www.centerofthewest.org

THROUGH JUNE 10

Grant Wood: American Gothic  
and Other FablesWHITNEY MUSEUM OF AMERICAN ART  
New York, NY  
www.whitney.org

THROUGH JUNE 17

American Painters in Italy:  
From Copley to SargentTHE METROPOLITAN MUSEUM OF ART  
New York, NY  
www.metmuseum.org

JUNE 16-OCTOBER 28

N.C. Wyeth: Poems of  
American PatriotismFARNSWORTH ART MUSEUM  
Rockland, ME  
www.farnsworthartmuseum.org

THROUGH JUNE 17

Harold Rotenberg: An  
American ImpressionistCAPE ANN MUSEUM  
GLOUCESTER, MA  
www.capeannmuseum.org

JUNE 30-SEPTEMBER 9

Danny Lyon: Memories of  
the Southern Civil Rights  
MovementDELAWARE ART MUSEUM  
Wilmington, DE  
www.delart.org

JULY 5-8

Market Art + Design

THE BRIDGEHAMPTON MUSEUM  
Bridgehampton, NY  
www.artmarkethampton.com

JULY 14-NOVEMBER 11

Impressions on Paper:  
Henry SnellMICHENER ART MUSEUM  
Doylestown, PA  
www.michenerartmuseum.org

THROUGH JULY 15

Before Audubon: Alexander  
Wilson's Birds of the United  
StatesTOLEDO MUSEUM OF ART  
Toledo, OH  
www.toledomuseum.org

THROUGH JULY 22

Radical Women: Latin  
American Art, 1960-1985BROOKLYN MUSEUM  
Brooklyn, NY  
www.brooklynmuseum.org

THROUGH JULY 22

Drawn to Glamour: Fashion  
Illustrations by Jim HowardDENVER ART MUSEUM  
Denver, CO  
www.denverartmuseum.org

THROUGH JULY 28

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214.653.3900

**Miguel Covarrubias**

*Genesis, The Gift of Life*, 1954  
Tempera on cardboard laid on panel  
7.125"H x 34.25"W (sight)  
Estimate: \$80,000 – 120,000

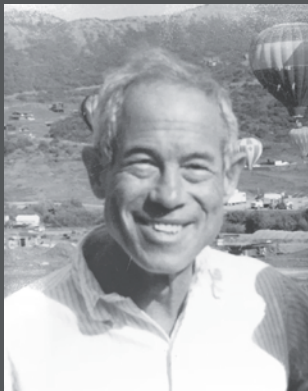
**Robert Kennedy Abnett**

*Hunter and Bird Dogs*, 1979  
Oil on board  
20"H x 30"W  
Estimate: \$15,000 – 25,000

**George Rodrigue**

*Sweet Dreams of You*, 2000  
Acrylic on linen  
35.875"H x 48.125"W  
Estimate: \$30,000 – 50,000

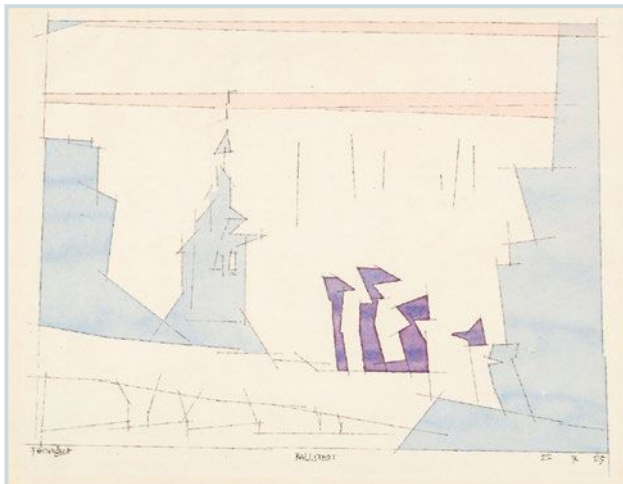
# ART MARKET UPDATES



Art collector Erving Wolf passed away in February.

## *A Life of Art*

Art collector and oil and gas pioneer Erving Wolf passed away in February at the age of 91. In 1980, he and his wife Joyce endowed the Erving and Joyce Wolf Gallery at the Met for special exhibitions of American art, and in 2001 the museum made him an honorary trustee. Wolf also loaned and gifted sculpture to the Denver Art Museum and the National Gallery of Art.



Lyonel Feininger (1871-1956), *Ballstedt*, 1925. Pen, ink and watercolor on thin cream laid paper, 12½ x 16⅝ in., signed, lower left, dated, lower right; titled lower center. Private collection.

## *Drawing the Line*

At Galerie St. Etienne in New York, *Drawing the Line: Realism and Abstraction in Expressionist Art* will run through July 6. The exhibition features work from Max Beckmann, George Grosz, Wassily Kandinsky, Paul Klee, Lyonel Feininger and others, and highlights the stylistic continuity between realism and abstraction in the 20<sup>th</sup> century.



## *Significant Donation*

Longtime supporter of the Palmer Museum of Art Alvin Snowiss and his late wife Jean have donated three significant works to the museum. The gifts include Charles Demuth's 1919 watercolor *Roofs and Tree Forms*, *Synchromy with Figures* by Arthur B. Davies and *Women Bathing in the Papara River* by John La Farge.

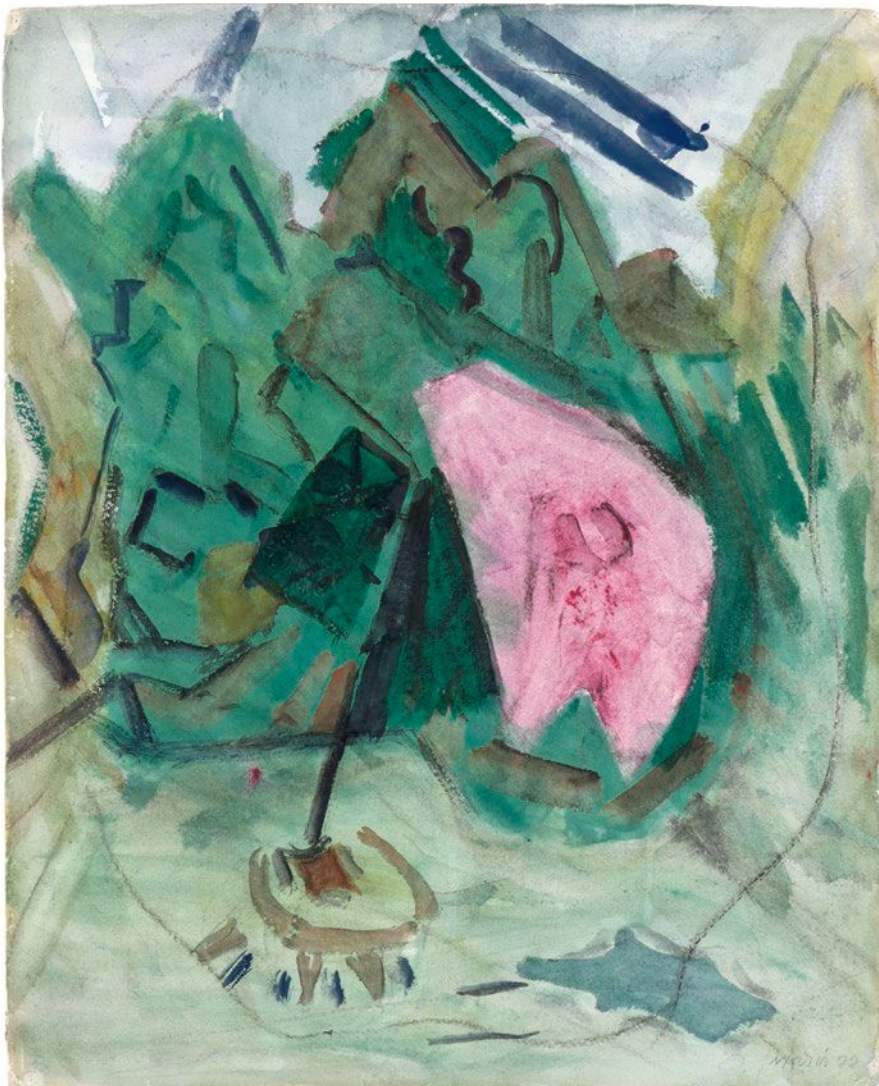
Charles Demuth (1883-1935), *Roof and Tree Forms*, 1919. Watercolor, 10 x 14 in. Gift of Alvin and Jean Snowiss. Collection of the Palmer Museum of Art, The Pennsylvania State University.



SKINNER

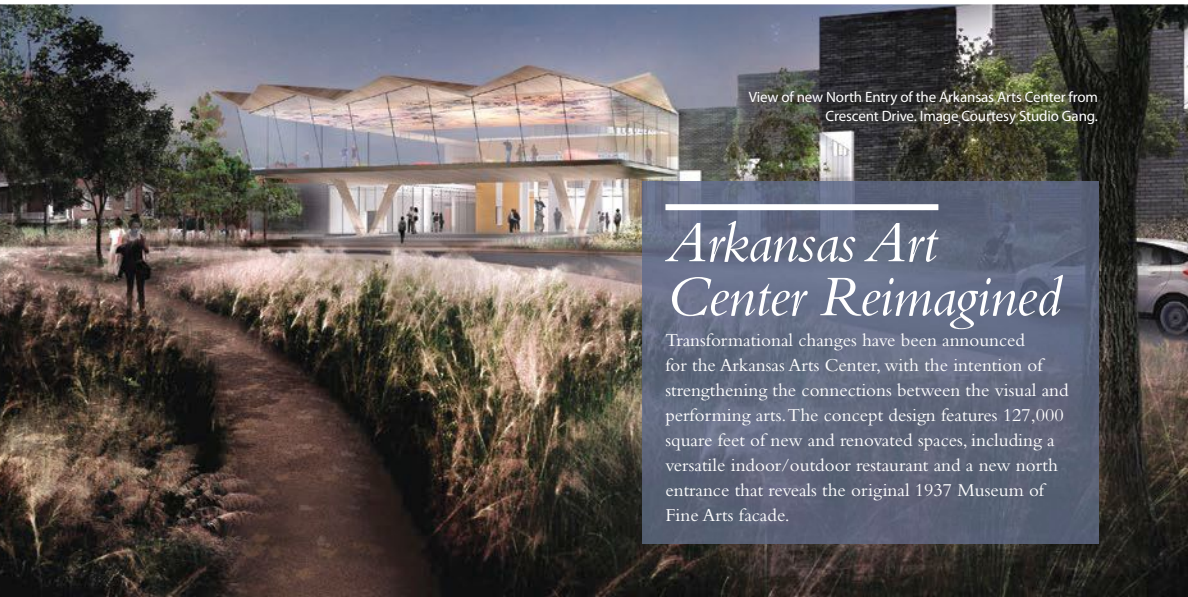
# American & European Works of Art at auction

May 11 | 63 Park Plaza | Boston, MA



John Marin (American, (1870-1953) Small Point, Maine, watercolor on paper, est. \$30,000-50,000

**contact:** 508.970.3206 [paintings@skinnerinc.com](mailto:paintings@skinnerinc.com) [www.skinnerinc.com](http://www.skinnerinc.com) MA LIC. 2304



View of new North Entry of the Arkansas Arts Center from Crescent Drive. Image Courtesy Studio Gang.

## Arkansas Art Center Reimagined

Transformational changes have been announced for the Arkansas Arts Center, with the intention of strengthening the connections between the visual and performing arts. The concept design features 127,000 square feet of new and renovated spaces, including a versatile indoor/outdoor restaurant and a new north entrance that reveals the original 1937 Museum of Fine Arts facade.

## Experimental Art

Opening June 15, Gerald Peters Gallery in Santa Fe will present 25 works from the estate of Phyllis Sloane. The exhibition contains acrylic paintings, drawings, watercolors, etchings and lithographs produced from the 1970s up to the artist's death in 2009 and marks the gallery's first project in conjunction with the estate. The show will run through July 14.



Phyllis Sloane (1921-2009), *Still Life with Decoy*, 2000. Acrylic on canvas, 54 x 48 in. © 2018 courtesy Gerald Peters Gallery. © 2018, Phyllis Sloane Art, LLC.



Steve Martin attending *The Art Show* gala. Photo courtesy Benjamin Lozovsky, BFA.

## Three-Decade Partnership

*The Art Show* raised over \$1.3 million for Henry Street during its 2018 event. The fair marked three decades of partnership between the Art Dealers Association of America, Henry Street and the Park Avenue Armory. Throughout the 30 years, over \$30 million has been raised for Henry Street, which supports social services, arts and healthcare programs for New York City residents.



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*Fine Western &  
American Art*



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Alfred Jacob Miller (1810–1874), *The Thirsty Trapper* (1850), oil on canvas, 24 × 20 inches, Estimate: \$1,500,000–2,500,000



## WHAT WE'RE HEARING FROM GALLERIES, AUCTION HOUSES AND MUSEUMS ACROSS THE COUNTRY



The Coeur d'Alene Art Auction takes place in July in Reno, Nevada.



### MIKE OVERBY

Auction Partner  
Coeur d'Alene Art Auction

We are coming off a very strong \$16.1 million sale for 2017 and have seen continued strength in the Western art market. Judging by the quality of consignments coming in, 2018 looks to be another big sale. Last year approximately 20 percent of our sales went to new buyers, which is always encouraging!

I wouldn't say one or two artists are dominating the market right now. It's

more about the quality of the individual works. That said, we've seen tremendous interest in the work of Howard Terpning. He's considered the dean of contemporary Western painters and retired a couple years ago. His market has always been strong, but we've seen quite a few new collectors buying his work these days.

Instead of an artist, I would say the

group of Taos Founders is a segment to keep an eye on. The market is really coming back for artists such as E.I. Couse, Joseph Henry Sharp, Ernest Martin Hennings and the others.

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*"...2018 looks to be another big sale. Last year approximately 20 percent of our sales went to new buyers, which is always encouraging!"*



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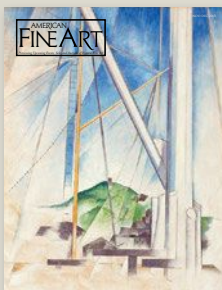
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**Alfred Wordsworth Thompson** (American, 1840–1896) *Landing on the Rappahannock, 1879*  
Oil on canvas (panel backed), 20 x 32½ inches. Signed and dated lower right: Wordsworth Thompson – 79-

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## JOHN SINGER SARGENT

SAN DIEGO MUSEUM OF ART

The San Diego Museum of Art acquired a circa 1892 painting by John Singer Sargent titled *Portrait of John Alfred Parsons Millet*, which depicts a small child in a playful, relaxed pose. The piece was purchased by the museum from a private collection with funds from the Jack Thomas Family Charitable Fund in memory of Patricia B. Thomas; Toni Bloomberg; Gene and Taffin Ray; Sheryl and Harvey White; and Mrs. John Burnham by exchange. Sargent's portrait illustrates his skill in portraying the personal qualities of children rather than rendering them more formally as smaller-scale adults. His flair and connection to the children enhances the viewing experience and connections made to the piece. This is the first work by Sargent to be featured at the museum, strengthening the collection of portraits.

Sargent is noted for his portraits of impressionist brushwork and color contrast, making him unparalleled in his day. "The museum has acquired works by many important portraitists throughout time, yet one of the great American painters of the genre was absent," says Roxana Velásquez, Maruja Baldwin Executive Director of the San Diego Museum of Art. "With the acquisition of Sargent's *Portrait of John Alfred Parsons Millet*, we dramatically enhance our ability to present the full story of portraiture and American art."

The painting now hangs alongside portraits by Thomas Eakins and Robert Henri, adding a personal touch of detail and intimacy. ■



**John Singer Sargent (1856-1925), *John Alfred Parsons Millet*, ca. 1892.** Oil on canvas, 36¼ x 24¼ in. Museum purchase with funds from The Jack Thomas Family Charitable Fund in memory of Patricia B. Thomas; Toni Bloomberg; Gene and Taffin Ray; Sheryl and Harvey White; and Mrs. John Burnham by exchange. 2017.261





# SUBSCRIBE TO AMERICA'S NO. 1 MAGAZINE FOR HISTORIC FINE ART

While impressive auction results of historic American paintings and sculpture or an occasional celebrity collector may garner a newspaper headline now and then, there is no magazine, until now, that has offered complete and comprehensive coverage of the upcoming shows and events of this always-fascinating market that is so deeply tied to American history, society and culture.

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Our nationally-recognized fine art consultants and award-winning photographers take you inside the homes of the country's top art collectors to give you full access to some never-before-seen collections.

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In every issue we'll publish detailed analysis with charts highlighting the results of major shows and auctions so you can track the movement of key works and prices of major artists.

TOP 10 LOTS				
FREEMAN'S AUCTIONEERS & APPRAISERS DECEMBER 4, 2011 (INCLUDING BUYER'S PREMIUM)				
LOT #	LOT DESCRIPTION	ESTIMATE	ACTUAL	BUYER'S PREMIUM
101	JAMES ARTHUR MCKINLEY (1854-1925) BLUE AND GRAY - THE PHOTOGRAPHER	\$750,000	\$840,000	\$126,000
102	JOHN HENRY KELLY (1854-1925) SPYGLASS	\$250,000	\$250,000	\$37,500
103	WILLIAM HENRY HARRIS (1854-1925) SALLY TRAIL BLAZER	\$200,000	\$210,000	\$31,500
104	JOHN HENRY KELLY (1854-1925) LAMBERT VILLAGE HOUSE THE DELAWARE WHITE	\$200,000	\$210,000	\$31,500
105	MARY LUCY HARRIS (1854-1925) FISH LAKE	\$200,000	\$210,000	\$31,500
106	JOHN HENRY HARRIS (1854-1925) CHERRY TREE	\$200,000	\$210,000	\$31,500
107	CHARLES ROSS (1854-1925) DELAWARE RIVER VIEW	\$400,000	\$420,000	\$63,000
108	JOHN HENRY HARRIS (1854-1925) THE BLUE WOODS HOUSE	\$200,000	\$210,000	\$31,500
109	JOHN HENRY HARRIS (1854-1925) JAMES HARRIS HOUSE	\$200,000	\$210,000	\$31,500
110	JOHN HENRY HARRIS (1854-1925) CHERRY TREE	\$200,000	\$210,000	\$31,500

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# MUSEUM NEWS

MAY/JUNE 2018

## CARNEGIE MUSEUM OF ART

[www.cmoa.org](http://www.cmoa.org)



**Russell Smith (1812-1896),** *Pittsburgh Fifty Years Ago from the Salt Works on Saw Mill Run, 1884.* Oil on canvas. Purchase: Gift of the Howard Heinz Endowment.

*Visions of Order and Chaos: The Enlightened Eye* packs the Carnegie Museum of Art's Heinz Galleries with 200 popular and never before seen works from the museum's collection. The exhibition focuses on 1750 to 1850, during which the world changed dramatically. European and American works of painting, sculpture, furniture, prints and personal objects make visitors imagine tension between rational order and chaotic abandon that pervaded during the Enlightenment.

## WHISTLER HOUSE MUSEUM OF ART

[www.whistlerhouse.org](http://www.whistlerhouse.org)



**Walter F. Lansil (1846-1925),** *The Grand Canal, Venice.* Oil, 8¼ x 12 in.

Through June 23, the Whistler House Museum of Art presents *The Allure of Venice*. The exhibition showcases the work of New Englander Walter F. Lansil and other 19<sup>th</sup> century painters of the canal city. During the 1880s, Lansil found his richest inspiration and enduring subjects in Venice. At the same time, James McNeill Whistler found himself within the city. The maritime works are curated by the museum in partnership with Fry Fine Arts.

## DELAWARE ART MUSEUM

[www.delart.org](http://www.delart.org)



**John Ruskin (1819-1900),** *Frozen Seaweed.* Pencil, ink, ink wash, watercolor and gouache, 8 7/16 x 5 3/4 in. Ruskin Foundation (Ruskin Library, Lancaster University) (RF 918).

The Delaware Art Museum will present works by John Ruskin and Andrew Wyeth through May 27. *Eye on Nature* focuses on around 30 of Ruskin's watercolors from between 1838 and 1883, along with 28 of Wyeth's dry brush and watercolors from 1940 to 2008. The exhibit highlights the artists' legacies and persistence through times of war and doubt, accompanied by tours, lectures and school programs.

## CAPE ANN MUSEUM

[www.capeannmuseum.org](http://www.capeannmuseum.org)



Daguerreotype of Abigail Trask (1788-1885) and her friend, ca. 1840s. Manchester Historical Museum.

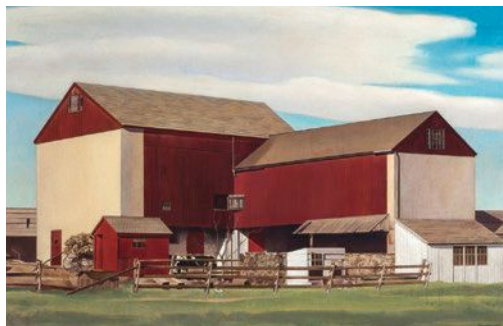
*Unfolding Histories: Cape Ann before 1900* at the Cape Ann Museum showcases the historical background of the museum and holdings from eight other institutions in the area, aiming to highlight neglected perspectives from a time before the nation's founding. The pieces document Native American life in the area, the first European settlers from the early 1640s, and innovative means of transportation during the mid-19<sup>th</sup> century and will be on view from through September 9.

## JOSLYN ART MUSEUM [www.joslyn.org](http://www.joslyn.org)



**William Merritt Chase (1849-1916),** *Sunlight and Shadow, 1884.* Oil on canvas. Collection of Joslyn Art Museum, Gift of the Friends of Art, 1932.4

*William Merritt Chase: A Modern Master* will be revealed the Joslyn Museum to honor the centennial anniversary of Chase's death, focusing on the artist's role as a champion of American art and his involvement in the European art scene. The iconic *Sunlight and Shadow* will be on display showing his early use of plein air painting. The painting illustrates two people in a tense conversation in contrast with the serene natural background, intended to show naturalism and the intricacies of human relationships.



**Charles Sheeler (1883-1965), *Bucks County Barn*, 1940.** Oil on canvas, 18 $\frac{1}{8}$  x 28 $\frac{5}{8}$  in. Terra Foundation for American Art, Daniel J. Terra Collection, Chicago. © Estate of Charles Sheeler

## THE MARINERS' MUSEUM AND PARK

[www.marinersmuseum.org](http://www.marinersmuseum.org)



*Sailor Made* is now on view at the Mariners' Museum and Park.

The Mariners' Museum and Park is showcasing *Sailor Made*, which opened in February and comprises over 60 works made by sailors and artisans at sea as a form of documentation of historic events and to commemorate the skill of the maker. Whales carved from ivory or tusk known as scrimshaw will be on view as well as a watch stand made by a Nantucket whaler known as Charles Toby. The intricate carvings represent his love of family and desire to return safely to them. Household items, scrimshaw, knot work and numerous other pieces of art will be available to visitors as a glimpse into a seaman's life.

*America's Cool Modernism: O'Keeffe to Hopper* at the Ashmolean Museum will showcase 35 paintings that have never been seen in the United Kingdom. Loans from the Metropolitan Museum of Art and the Terra Foundation for American Art include iconic works from America's Jazz Age and Great Depression from Georgia O'Keeffe, Arthur Dove, Paul Strand, Charles Sheeler, Charles Demuth and others. The exhibition remains on view through July 22.

## PORTLAND MUSEUM OF ART

[www.portlandmuseum.org](http://www.portlandmuseum.org)



**George Grosz (1893-1959), *Lions and tigers nourish their young, ravens feast their brood on carrion...* Series: *The Robbers* (detail), 1922.** Photolithograph on paper, 27 $\frac{1}{2}$  x 19 $\frac{1}{4}$  in. Gift of David and Eva Bradford, 2002.53.6.5, Art © Estate of George Grosz/Licensed by VAGA, New York, NY.

The Portland Museum of Art will display 30 pieces of German prints from between both World Wars, highlighting the portfolio of George Grosz in an exhibition titled *The Robbers: German Art in a Time of Crisis*. The works depict 1920s Berlin through modern era figures that suggest a social discord of war, greed and poverty that undermined the stability of the Weimar Republic. Grosz's work caused a social intervention and questioned traditional German identity through the artist's use of satire and biting realism. The collection will be on display until July 15.

## SMITHSONIAN AMERICAN ART MUSEUM

[www.saam.org](http://www.saam.org)



**Bill Traylor (ca. 1853-1949), *Untitled* (*Yellow and Blue House with Figures and Dog/Fellow inside reading. Man in yard. Smokes pipe, fondles gun while dog looks at him. Man goes up ladder after chicken. His home at...*), 1939.** Colored pencil on paperboard, 22 $\frac{1}{4}$  x 14 $\frac{1}{4}$  in. Smithsonian American Art Museum, Museum purchase through the Luisita L. and Franz H. Denghausen Endowment, 2016.14.5

*Between Worlds: The Art of Bill Traylor* will be on view from September 28 to March 17, 2019 as a comprehensive look into the life of an artist born into slavery. Traylor's work highlights his development as an artist and interpretation of life as a formerly enslaved African American, documenting plantation memories and culture often painted on discarded cardboard boxes and cards. The crossroad of white and black culture unfolds in his art through narration and abstraction—a rare personal look into the story of America.



## LUCAS MUSEUM OF NARRATIVE ART

[www.lucasmuseum.org](http://www.lucasmuseum.org)

Ground has officially been broken for the Lucas Museum of Narrative Art. The museum will celebrate the art of visual storytelling and enable people of diverse backgrounds to experience the power of narrative art across all mediums. It is intended to be a place where visitors feel comfortable and welcomed by engaging with art forms they may already recognize and love. Its anticipated opening date is in 2021.

Rendering for the Lucas Museum. Courtesy of Lucas Museum of Narrative Art.



## CANTON MUSEUM OF ART [www.cantonart.org](http://www.cantonart.org)



**Childe Hassam (1859-1935),** *Bleak House, Broadstairs*. Watercolor. Canton Museum of Art.

The Canton Museum of Art has recently acquired the impressionist masterpiece *Bleak House, Broadstairs* by Childe Hassam. Max Barton, executive director of the museum, notes, "We are thrilled to add this important classic work of American impressionism to our collection. A work by Hassam has long been on our search list, and we acquired affine piece with an elegant subject and beautiful orchestration of color." The piece was on view in the museum's recent *American Masters* exhibition of watercolors.

## MICHENER ART MUSEUM

[www.michenerartmuseum.org](http://www.michenerartmuseum.org)



**Rae Sloan Bredin (1880-1933),** *After the Rain*, ca. 1913. Oil on canvas, 30 x 40 in. James A. Michener Art Museum. Museum purchase funded by the Mandel Society for Art Acquisition, the Beveridge Moore and Henry Morof Trust, and John C. Seegers.

Opening March 24 at the James A. Michener Art Museum is *Rae Sloan Bredin: Harmony and Power*, showcasing the work of renowned Pennsylvania impressionist painter. Bredin's work is characterized by refinement, dignity and serenity, and he is particularly well-known for his idyllic vision of life along the Delaware River. *Harmony and Power* marks his first solo retrospective in 85 years, and it remains on view through July 15

## PHILADELPHIA MUSEUM OF ART

[www.philamuseum.org](http://www.philamuseum.org)



**Agnes Martin (1912-2004),** *Untitled #6*, 1985. Acrylic and graphite on canvas, 72 x 72 in. Philadelphia Museum of Art: Bequest of Daniel W. Dietrich II, 2016-3-19. © Artists Rights Society (ARS), New York.

Beginning May 19, the Philadelphia Museum of Art will present an intimately scaled installation of four paintings by Agnes Martin from the bequest of the late philanthropist Daniel W. Dietrich II, who was a crucial supporter of the artist's career. The installation explores the ideas that inform Martin's minimalist art, and will be exhibited alongside additional works on paper and sculpture from Dietrich's collection.

## CROCKER ART MUSEUM

[www.crockerart.org](http://www.crockerart.org)



**John Marshall Gamble (1863-1957),** *A Spring Morning. Poppies and Bush Lupine*, ca. 1915. Oil on canvas, 24 x 40 in. Crocker Art Museum, Wendy Willrich Collection.

Wendy Willrich recently decided that the Crocker Art Museum should become the home for her collection of 41 early California paintings. Ranging from the 1870s through the 1940s, the collection begins with images of California's Sierra Nevada scenery, continues with Barbizon-inspired and Tonalist landscapes, which give way to plein air impressionist and post-impressionist scenes. The paintings will form the exhibition *Nature's Gift*, on view through April 26, 2020.

## DELAWARE ART MUSEUM [www.delart.org](http://www.delart.org)



**Danny Lyon (b. 1942),** *March on Washington*, August 28, 1963. Gelatin silver print, 20 x 16 in. © Danny Lyon, New York & Magnum Photos, New York / Courtesy Edwynn Houk Gallery, New York.

In *Danny Lyon: Memories of the Southern Civil Rights Movement*, the Delaware Art Museum highlights the work of Lyon, a giant of post-war documentary photography and film. Lyon began his photographic career in the early 1960s as the first staff photographer for the Student Nonviolent Coordinating Committee, and from 1963 and 1964, he traveled the southern and mid-Atlantic states documenting the Civil Rights movement. The exhibition opens June 30 and remains on view through September 9.

## THE HIGH MUSEUM [www.high.org](http://www.high.org)



**E. H. Shepard (1879-1976),** "Pooh and Piglet go hunting," from *Winnie-the-Pooh* chapter 3, 1926. Pen and ink sketch. From the collection of Clive and Alison Beecham © The Shepard Trust.

The High Museum presents *Winnie-the-Pooh: Exploring a Classic* to celebrate the magical world of a beloved childhood character. Over 200 works will be featured from a span of 90 years, exploring the origins and creation of Pooh, originally written by A.A. Milne and illustrated by E.H. Shepard. The exhibit will reveal the inspirations behind the classic literature and highlight the collaboration between Milne and Shepard. Original illustrations, manuscripts, early edition, letters, photograph, ceramics, cartoons and fashion will be available for public viewing. ■



The Kirkland Museum of Fine & Decorative Art's new location in Denver, open now.

The **Kirkland Museum of Fine & Decorative Art** has opened its new location only steps away from the Denver Art Museum and Clyfford Still Museum. The building is clad in golden terra cotta and glass tiles and will feature the inaugural exhibition *Prints Near and Far: Contrasting Regional and National Prints from the Kirkland and Mayer Collections*...**Michael Gallagher** has been named deputy director for conservation and the Sherman Fairchild Chairman of Paintings Conservation at the Metropolitan Museum of Art. He is tasked with overseeing the museum's conservation and scientific research departments...Carnegie Museum of Art curator of fine arts **Louise Lippincott** will step away from her position in July. Her current exhibition at the museum is *Visions of Order and Chaos: The Enlightened Eye*...Two members of the curatorial staff at Toledo Museum of Art have been promoted. **Andrea Gardner** has been named director of collections, and **Halona Norton-Westbrook** was appointed director of curatorial affairs...The **John and Mable Ringling Museum of Art** has announced a \$100 million dollar campaign to preserve the legacy of the museum. This includes a \$5 million dollar gift from Keith D. and Linda L. Monda to endow the modern and contemporary



Louise Lippincott,  
Carnegie Museum  
of Art

art curatorship...**Joslyn Art Museum** has completed a \$6.2 million building and systems upgrade that began in 2012...Christie's has appointed **Jonquil O'Reilly** as vice president and head of sale for Old Master paintings. O'Reilly was formerly a senior specialist at another auction house in London and New York and has extensive knowledge of dress in European



Jonquil O'Reilly,  
Christie's

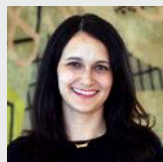
art from 1500 to 1800...The Crystal Bridges Museum of American Art has announced the appointment of **Jennifer Padgett** as assistant curator... The San Diego Museum of Art has hired **Stacey Loomis** as the new director of development and membership...

**Leslie Hindman Auctioneers** has announced a new location in Atlanta's Buckhead neighborhood. The first auction to be conducted in Atlanta is scheduled for August 18, and consignments are currently being accepted across all categories...

**Ellen Spear** has been appointed the chief philanthropy officer at the Norman Rockwell Museum. She comes to the museum from the Heritage Museums & Gardens...

The **Mississippi Museum of Art** has accepted a gift of \$750,000 from the James and Madeleine McMullan Family Foundation, which will endow the position of the

museum's director of learning and school programs...**Elizabeth A. Eisenstein** and **Deborah Willis** have been appointed to the Smithsonian American Art Museum's board of commissioners. Each will serve a four year term helping to fulfill the museum's mission of celebrating artists whose work reflect the American experience and global connections...**Andrew M. Heller**, **Stephen B. Pierce** and **Walter Padow** have joined the NSU Art Museum's board of governors during the museum's 60<sup>th</sup> anniversary year...The Brooklyn Museum has welcomed two new curators. **Kristen Windmuller-Luna** has been appointed Sills Family Consulting Curator of African Art, while **Drew Sawyer** has been appointed Phillip Leonian and Edith Rosenbaum Leonian Curator of Photography.



Jennifer Padgett, Crystal  
Bridges Museum of  
American Art



Ellen Spear, Norman  
Rockwell Museum

# PUTTING OUT THE WELCOME MAT

By Jay E. Cantor

It is just across the river. A brief train ride from Manhattan and an easy stroll brings you to the Newark (New Jersey) Museum. I have been there on numerous occasions to see both special exhibitions and the ever-expanding permanent collections. This time, my visit was for an exhibition that inaugurates the museum's new special exhibition galleries, part of a campaign to both re-organize and re-imagine this jewel like institution. I also went to see the recently-retired chief curator, Ulysses Grant Dietz, who has spent his entire and enormously productive professional career at this one institution. During his 37-year tenure, first as curator of decorative arts and subsequently serving as chief curator, Dietz has produced more than 113 exhibitions and installations, 13 books and dozens of scholarly articles and reviews. He has continued to explore new territory and to re-think the museum's goals and the ways the visitor will profit from their experience.

The paintings exhibition *The Rockies and The Alps: Bierstadt, Calame, and the Romance of the Mountains*, co-curated by Katherine Manthorne and Tricia Laughlin Bloom, pairs the Swiss landscaper Alexandre Calame (1810–1864), known principally for his Alpine works, with Albert Bierstadt (1830–1902), the German-American painter whose American landscapes were seminal in his adopted country's familiarization with the Western frontier. This exhibition is another example of the expanding view of American art as interdependent with Europe, currently seen



The Ballantine House library at the Newark Museum.

in exhibitions at the Metropolitan Museum and Milwaukee Art Museum and discussed in my last column. It also underscores the transition of Newark's presentation of its signature American paintings collection from "Picturing America," to the more engaging and exploratory notion of "Seeing America," from multiple perspectives.

The current exhibition provides evidence of how the painter's discovery and exploration of remote mountainscapes is mirrored by scientific expeditions, extensive record keeping, as well as amateur and professional specimen gathering. It also suggests the

significant documentary possibilities of the then recently developed (1839) photographic processes. The rapid expansion of reproductive technology also served to lure amateur explorers and tourists into previously untraveled areas in search of novel and exhilarating experiences. The inclusion of *Voyages dans les Alpes*, (1834) which published the late-18<sup>th</sup> century explorations of the Swiss geologist Horace-Bénédict de Saussure, is complemented by a popular travel book by Karl Baedeker who began producing his worldwide guides in 1827. Travel lectures became standard fare for popular presentation especially after the development of the magic lantern projections of glass plate slides. And it is worth remembering that Mark Twain's first successful bestselling book was a travel chronicle *Immovents Abroad* (1868).

Though Bierstadt painted his share of



The Henry Blank "Butterfly Lady" brooch, 1904, which served as the cover image of the 1997 book and exhibition *The Glitter & The Gold: Fashioning America's Jewels*.



European landscape, especially during his student years (1853–1857) in Düsseldorf, Germany, he early on discovered the visual glories of the American West, first when he accompanied the Lander surveying expedition in 1859, and then in 1863 when he travelled to Yosemite. Once back in his New York studio, he fabricated paintings based on the enormous volume of color studies and drawings he had made on site. It is interesting to note that while Calame's Alpine scenes were regularly taken from within the rocky landscape, often focusing on dramatic and dizzying heights, dark and looming prospects and rushing river torrents, Bierstadt's American views are more scenic. The mountains rise in the distance, sharply detailed and wondrous without being threatening. The paintings are rhapsodic and admiring but are also as detailed and documentary as they are dramatic. The passion for detail, something he shared with his most significant competitor, Frederic Church, was driven by both religious thinking that found evidence of the divine in the natural world, and the influence of scientific inquiry known through the explorations and publications of the early-19<sup>th</sup> century naturalist Alexander von Humboldt.

In Bierstadt's work, the act of recording, as with the documentation of the expedition he had joined, was also an act of declaring ownership. There was a national imperative to truly stake a claim on its western dominions.

This show provides a poignant reminder of how daunting travel was before the convenience of modern transportation technology. (It should also serve as a rebuke to those who find the quick trip to Newark inconvenient.) Manhattanites are certainly spoiled by their own artistic riches and a certain "we have it all" attitude.

But, as the recent reconfiguration of the museum and the current exhibition make clear, there is much to see in Newark that is both visually engaging and thoughtfully presented with the public in mind and arranged differently from the traditional installations at the Met and elsewhere. Simply put, you can learn a great deal more about things you thought you

knew. What is equally important is that this attitude is not new. It was ingrained in the very foundations of the institution.

One might actually say that the Newark Museum was born in the Rockies in the late 19<sup>th</sup> century, or at least on the mile-high plain that abuts them. The Denver Public Library provided the training ground for John Cotton Dana (1856–1929), its first librarian, who served from 1889 to 1898. Dana, a native of Woodstock, Vermont, with deep family roots in New England, abandoned a legal career to become a pioneer of sorts. Denver was already an established city when Dana took charge of the library, but it was in configuring it as a service oriented and user-friendly institution that he honed his thinking about the role of such institutions and, by extension, of American museums. In shaping the library and its programs, he sought to encourage curiosity and self-reliance through the innovation of open stacks. He envisioned the library as an active centerpiece for the community at large rather than the resort of the entitled

few. He expanded his audience with an area devoted to children's literature and sought an atmosphere of open inquiry rather than the hushed solemnity that engendered an intimidating environment.

Afterward, in a brief career in Springfield, Massachusetts, as in Denver, he inaugurated an open plan for the library. "Let the shelves be open, and the public admitted to them, and let the open shelves strike the keynote of the whole administration. The whole library should be permeated with a cheerful and accommodating atmosphere."

He brought this strategy with him to Newark, a vibrant industrial city with diverse manufacturing and commercial activities and an emerging metropolitan consciousness. As in many expanding urban centers, civic leaders envisioned the cultural features considered requisite emblems of metropolitan life. For Dana, that meant expanding the purview of the library to include exhibition rooms that would ultimately form the basis of a public art



**Albert Bierstadt**  
(1830–1902).  
*Landscape Study:*  
*Estes Park, Colorado,*  
*Morning, ca. 1860.*  
Oil on paper  
mounted on  
canvas, 12¾ x 8¾ in.  
Collection of  
Amy C. Liss.

museum. And for him, public meant exactly that. At the library, he created a section of foreign language books, recognizing the presence and needs of immigrant settlers who provided the industrial workforce. At the other end of the spectrum, he established the first-ever business branch of any library.

His innovations did much to transform the library world and he brought the same kind of novel thinking when he finally succeeded, in 1909, in creating in the library a multipurpose museum “for the reception and exhibition of articles of art, science, history and technology, and for the encouragement of the study of the arts and sciences.” (The Newark Museum today includes a planetarium and natural science section in addition to its art collections.)

It was with the founding in 1870 of the Museum of Fine Arts in Boston and the Metropolitan Museum in New York that the fever for art museums began in earnest in America. In the ensuing decades, a host of other cities established art museums. Most

initially saw them as educational institutions since the availability of art collections was limited and the chance of acquiring great masterworks seemed an impossibility. But with the enormous concentration of private capital amassed towards the end of the century, that changed dramatically. Art collections flowed into the hands of the newly rich who stewarded their museums toward the same ambitious goals. The precious replaced the practical and with the location of most civic museums in parks that were inconveniently located for access by the public, museums seemed destined to serve only an enfranchised class.

Dana would have none of it. He railed against the masterwork mentality and urged the location of museums in the center of town, not in remote park-like settings. Instead of Old Masters, kept secure in palatial rooms that spoke of class and exclusion, he insisted that museums be modern and wide-ranging in their collections, and contemporary in their design. More

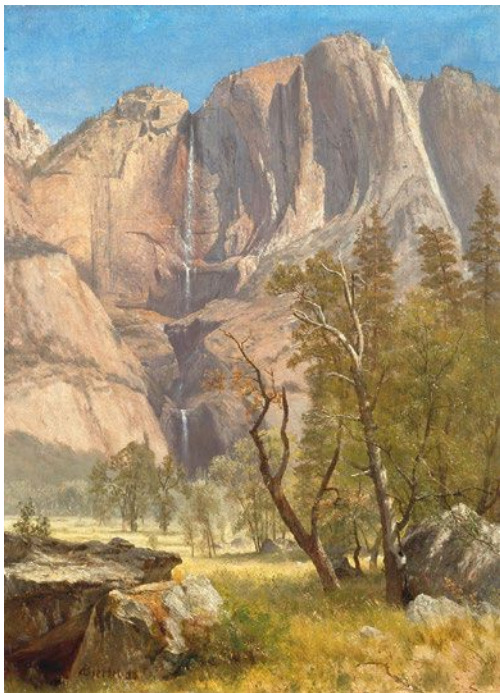
importantly, he saw all works created by individuals as art, allowing no distinction between painting, pottery, meta work or any of the other handicrafts—including even machine-made industrial arts.

The museum remained in the Newark library until its own purpose-built modern building opened in 1926, only three years before Dana's death. From its earliest days in the library, it was home to transformative displays including an exhibition of 20 contemporary American artists in 1909, and in 1913 a rare one-man exhibition of work by the New Jersey modernist Max Weber. Dana felt American art should be a focus of the museum and while contemporary abstract painting eluded him personally, he endorsed it as a part of the museum's mission to expose his audience to a range of human expressions. Not surprising then that he also promoted native art from a variety of cultures including African art and Chinese, Japanese and the previously unheralded Tibetan art, still a major feature of the Newark collection. Arts previously considered the province of ethnographers came under his lens and were presented side by side with more traditional areas of art museum surveys.

Moreover, his intent to improve the taste of ordinary citizens led to the assembling of an exhibition of everyday objects of good design that were chosen at local department stores for prices from 10 cents to a dollar. When he mounted an exhibition of New Jersey clay products in 1915, he included everything from Lenox china to plumbing fixtures, all of which were important products of New Jersey studios and workshops. He exhibited modern photography in 1911 and organized a circulating exhibition of Modern German Applied Arts, a subject rejected by the Metropolitan as being too commercial. And while he didn't live to see it, in 1930 Newark mounted the first wide-ranging survey of American folk art in a museum context.

Education and the enrichment of ordinary lives were Dana's motivating ideals and, in recent decades, that mission has been energized by both the administration and the curatorial staffs.

**Albert Bierstadt**  
(1830-1902), *View in the Yosemite*, 1864.  
Oil on paper mounted on canvas, 25¼ x 19 in. Collection of Algernon A. Phillips, MD, Orange, NJ.



A shining star in this journey has been Ulysses Grant Dietz.

It would not have been surprising if Ulysses accepted the curatorship of decorative arts shortly after graduating from the Winterthur program with the notion that it would be a stepping stone. Immediate predecessors Berry Tracy and J. Stewart Johnson had moved on to grander roles at the Metropolitan and Brooklyn museums. Ambition might have been stimulated by Ulysses' own heritage that included relationship with the Dupont's of Winterthur and the Root family of upstate New York, the region of his own childhood. Edward Wales Root (son of prominent statesman and Nobel Prize laureate Elihu Root) who assembled one of the most important early collections of American modernist art from Prendergast to Pollock was his great uncle. A public service imperative and professional aspiration may equally trace to the career of his namesake and great-great grandfather Ulysses S. Grant. But he was stimulated by Newark's particular agenda.

By his own reckoning, Ulysses backed into a new way of looking at the curator's role when, a decade into his tenure in Newark, he was charged with the renovation/restoration of the 1885 Ballantine House. This downtown mansion of Newark beer baron, John Holme Ballantine, abutted the museum building and had long been utilized in part as office space. A museum expansion facilitated office relocation and the potential conversion of the second floor of the Ballantine House into much needed gallery space for the decorative arts. The question of why the working-class community of Newark would find anything of interest in the fussy Gilded Age house interiors of a nouveau riche 19<sup>th</sup> century businessman became a defining question for Ulysses. With the input of local educators as well as material culture colleagues, the project was approached from the back door rather than the front. That was not only the access route from the museum but, more importantly, the way most tradesmen and servants would have encountered the house originally. Avoiding the "decorative arts rut," the installation was



Ulysses Grant Dietz, recently retired chief curator of the Newark Museum.

aided programmatically by a grant from the Lila Wallace Reader's Digest Foundation whose "Collections Accessibility Initiative" was aimed at underserved audiences and required recipients to "utilize collections in a way that would forever change the way you operate as a museum." The Ballantine House was thus repositioned not as a house but as home, with all the layers of function, service and social history integral to the story. Instead of considering the contents as statements of taste, they were used to explore what they could tell about the people who owned them.

Not that Ulysses has turned his back on luxury objects. There were major lacunae in the museum's collection including areas that were significant products of New Jersey: silver and jewelry, both of which Dana, with proletarian instinct, had largely ignored. Newark was the major producer of gold jewelry in America and the silver workshops of Tiffany & Co. were based nearby.

While Ulysses has made wide-ranging and significant acquisitions in many areas of crafts and cultural diversity, he has also pursued a layered approach in presenting the material. By juxtaposition and inclusiveness, his installations plumb meaning, function and use, not simply aesthetic excellence. Jewelry cases reflect the imagination and creativity of the artist-craftsman, focusing on the materials used—from the types of stones and metals to the use of glass, enamel and plastic.

The silver cases focus not on maker and period but on the diverse functions of silver from religious and ceremonial to daily use and its democratization through plating and other techniques that made it more universally affordable. I believe Dana would have joined us in applauding Ulysses' accomplishments.

While his retirement has closed a door on a productive and distinguished career, his final project was to oversee the re-opening of the museum's front door, once again announcing to the community that they are welcomed and invited to come in off the street rather than, as many museums have more recently done by making the principal access from the parking lot.

The entry installations introduce the visitor the soul of the institution. They are first greeted by a joyous and colorful mural by Nigerian born painter Odili Donald Oditia. Reflecting both his own background and the museum's early commitment to African art, the mural equally alludes to traditional colors and patterns of his ancestral homeland.

Beyond this vestibule is a light-filled courtyard which now features three specially commissioned works created by ceramicist Molly Hatch which also provide an index to the museum's historical diversity. The artist arranged three monumental niches with hand-painted plates whose patterns are derived from single objects in the collection. Representing the African collection, she utilized a pattern from an early-20<sup>th</sup> century wrapping cloth that Dana bought in 1928 from the Ivory Coast. A Qianlong velvet throne carpet with an asymmetrical design of cranes and peonies reflects the strength of the Asian art collections, and a Bergen County, New Jersey, jacquard coverlet provided the motif for the third panel installation. These underscore the Newark Museums' dual commitment to the historic and the contemporary.

According to Dana, "A good museum attracts, entertains, arouses curiosity, leads to questioning, and thus promotes learning." Ulysses Grant Dietz has continued to pursue that ideal and thus set an enviable role model for the future. ■







# Where THE PAST

# Met THE FUTURE



**Albert Bierstadt:**

*Witness to a Changing West at the  
Buffalo Bill Center of the West*

by James D. Balestrieri

If I were to sum up the history of the art of the American West, I would say that it is the story of a race against time, a race of paint and ink, clay and bronze against progress and civilization, a nick of time thing that quickly ticks over into a too late thing before morphing at last into myth, nostalgia, fiction and sentimentality. And if I were to choose a single artist to stand on the fulcrum between the nick of time and too late, that artist might be Albert Bierstadt, whose early, dazzling panoramas, his "Great Pictures" celebrating the vast sweep of the American West, seem, in retrospect, to have been only the opening major chords in a long threnody lamenting a lost artists' paradise.

*Albert Bierstadt: Witness to a Changing West*, opening at the Center of the West before moving to the Gilcrease Museum, gives viewers a generous helping of the early Bierstadt, providing an important contrast that allows us to fully appreciate the later Bierstadt, the

**Left: Albert Bierstadt (1830-1902), *A Bull Buffalo*, ca. 1878.** Oil on paper, 13¼ x 15¼ in. Buffalo Bill Center of the West, Cody, WY. Gift of Carman H. Messmore. 1.62.

**Above: Napoleon Sarony (1821-1896), *Portrait of Albert Bierstadt*, ca. 1970.** Albumen silver print, 4½ x 3¾ in. National Portrait Gallery, Smithsonian Institution, Washington, D.C. Gift of Larry J. West.

artist whose star was falling somewhat as he aged, and whose subject was evaporating before his painter's eyes.

In an excellent essay introducing the exhibition, Dr. Peter Hassrick's focuses on three of Bierstadt's paintings that feature the buffalo: *Buffalo Trail: The Impending Storm*, an 1869 painting that seems to be a response to the Transcontinental Railroad that bisected the great herds; *Western Kansas*, executed in 1876 for the American centennial; and *Last of the Buffalo*, one of a pair of monumental history paintings commissioned in 1888 and inspired in part by a visit to Buffalo Bill's Wild West Show in Staten Island, New York.

In *Buffalo Trail: The Impending Storm* and in *Last of the Buffalo*, the herds are imperiled—in the first by nature; in the second by Native hunters. The buffalo in *Western Kansas*, while not in any immediate danger, seem like something out of a picture postcard, out of a distant, unpeopled past. In all three works, as Hassrick points out, the animals move across a river, a Western avatar, perhaps, of the River Styx and the mythical crossing over from life to death. Extinction and elegy: in Bierstadt the magnificent American bison oscillate between these two states of being.

*Western Kansas*, as Hassrick points out, "was the center of the western hide trade. In one year alone, 1873," he writes "nearly a million hides were shipped from its railheads to the East to be used as the mechanical belts that drove insatiable American industry." The stitched circle of buffalo hide belt that drove the flywheels of the relentless engine of American progress echoes the frenetic cycle of the Industrial Revolution as people figured out how to use nature to subjugate nature, how to extract elements and energy from nature in order to further the taming of the natural world.

One way to look at the three buffalo paintings is to lay an imaginary compass over them, where north is up, south is down, west is left and east is right. In *Buffalo Trail: The Impending Storm*, for example, the dark storm rolls in from the east, bringing the energy—and, soon after, the electricity—of waves of



people, laws, fences, roads, artificial light and cities.

While *Western Kansas* and *Buffalo Trail: The Impending Storm* are not, unfortunately, part of the exhibition, an 1867 work, also called *Buffalo Trail*,

contains the central idea—one you will see in many of his paintings of the period—that Bierstadt wants the buffalo appear to move from east to west, from life to afterlife as they ford the river, but because he also wants





Albert Bierstadt (1830-1902), *The Buffalo Trail*, ca. 1867. Oil on canvas, 31 $\frac{7}{8}$  x 48 in. Museum of Fine Arts, Boston, MA. Gift of Martha C. Karolik for the M. and M. Karolik Collection of American Paintings, 1815-1865. 47.1268.



Albert Bierstadt (1830-1902), *Geysers in Yellowstone*, ca. 1881. Oil on canvas, 26¼ x 36½ in.  
Buffalo Bill Center of the West, Cody, WY. Gift of Townsend B. Martin. 4.77.



Albert Bierstadt (1830-1902), *Sierra Nevada Morning*, 1870. Oil on canvas, 71⅞ x 101 in. Gilcrease Museum, Tulsa, OK.  
Gift of the Thomas Gilcrease Foundation, 1955. 0126.2305.





Albert Bierstadt (1830-1902), *The Last of the Buffalo*, ca. 1888. Oil on canvas, 60¼ x 96½ in. Buffalo Bill Center of the West, Cody, WY. Gertrude Vanderbilt Whitney Trust Fund Purchase. 2.60.

the setting sun to illuminate them from behind as they move from light to darkness, the herd must actually be moving from west to east, into the teeth of a future that will use them until they very nearly vanish from the earth. Wherever the buffalo roam, Bierstadt seems to say, they roam toward doom.

In *Last of the Buffalo*, the herd moves from light into the shadow of an enormous cloud. Sparing none of the carnage of an actual buffalo hunt, dying and dead buffalo—and the bones of their ancestors—litter the plains, while the remnant of the herd attempts to ford the river in a mad dash for an illusory sanctuary. One standing bull pierced with arrows turns on the Indians, staring them down with an anthropomorphic last stand heroism that is utterly futile. Elk and pronghorn antelope and a single fox are caught up

in the wild hunt. Symbols of a different, deeper order of wildness, they may well be trampled or killed in the melee. In the central action, a large bull has lowered his head and gored the belly of a white horse—always a premonitory or apocalyptic creature. The Indian on the white horse has his spear raised to deal the death blow to the buffalo, but all three seem destined to meet their ends in the next few moments. And yet, this is a scene from an imagined past. The buffalo herd is tremendous, almost beyond number; the animals taken by the hunting party constitute a fraction of the total. By 1888, when Bierstadt painted *Last of the Buffalo*, the herds were thin and most of the tribes, especially the horsemen of the Plains, had been relegated to reservations. As Hassrick writes, Rocky Bear, a Sioux leader with Buffalo Bill's troupe, took

his people to see this magnificent painting when it—and they—were playing in Paris, so they might know “the glorious past of the redskin” and “the buffalo, when the Indian was master of all he could survey.”

It's worthwhile recalling that the Civil War came at a devastating time for Bierstadt, just as his career was peaking. The internecine War Between the States was a savage, unromantic conflict that turned America's attention away from the West. Bierstadt never quite recovered from it. After 1865, tastes—and, consequently, artists—turned toward Europe, toward genre painting and toward topographical painting as a prelude to expansion and exploitation of the West. Bierstadt's idealized landscapes came under scrutiny and were criticized for being overly romantic.





**William Jacob Hays Sr. (1830-1875),** *A Herd of Bison Crossing the Missouri River, 1863.* Oil on canvas, 36 $\frac{1}{8}$  x 72 in. Buffalo Bill Center of the West, Cody, WY. Gertrude Vanderbilt Whitney Trust Fund Purchase. 3.60.

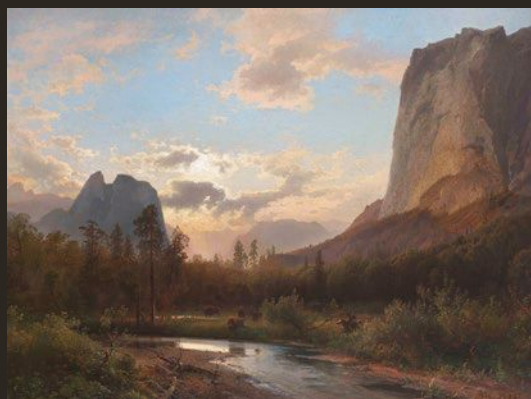


**Albert Bierstadt (1830-1902),** *Wind River Mountains, Nebraska Territory, 1862.* Oil on board, 12 x 18 $\frac{1}{2}$  in. Layton Art Collection, Inc. at the Milwaukee Art Museum, Milwaukee, WI. L1897.3. Photo by Larry Sanders.

There are a number of ways of looking at post-Civil War and later Bierstadts. The first is that he was painting what he had seen, felt and lamented: the inevitable transformation of a landscape and an environment from wild and lightly peopled to a human-conquered, civilized, filled space. And so these are paintings of the past, a past even Bierstadt never truly saw. A second way of explaining the absence of railroads and market hunter slaughter—the absence of the presence of whites, in other words—is that, as the Indian and the buffalo become symbols of a lost, mythical balance, a natural spirituality, this—taking a cynical view—becomes the brand of the Western artist. I paint it, you are inspired to visit it, you see its potential, you exploit it, your profits from it buy my romantic paintings of how it used to be. Yet



**Albert Bierstadt (1830-1902),** *View of Chimney Rock, Ogallallah Sioux Village in the Foreground*, 1860. Oil on board, 13¼ x 19⅞ in. Colby College Museum of Art, Waterville, ME. Gift of the Honorable Roderic H.D. Henderson. 1964.026.



**Albert Bierstadt (1830-1902),** *Buffalo Hunt*, 1860. Oil on canvas, 33 x 44 in. Private Collection. Image courtesy Gerald Peters Gallery, Santa Fe, NM.

another cycle. Captains of industry and commerce were, after all, Bierstadt's patrons, his bread and butter. To accuse them would be to bite the hand that fed him. Not too long after, by contrast, you see Native Americans responding directly to railroads, telegraphs and modernity in paintings by artists such as Henry Farny and Charles M. Russell.

Another way to look at these works is to see them as advertisements, not for the rapacities of Manifest Destiny, but for their polar opposite—the newly nascent conservation movement in the United States, started by George Bird Grinnell, Theodore Roosevelt and others. Bierstadt became a strong advocate of preservation in the West, and paintings like these encouraged

the establishment of national parks and shed at least some light on the plight of Native Americans.

The history of the United States—in fact, the very idea of America—is inextricably tied to the abundance of the continent.

Striking a balance between extracting what we need—and what we think we need (an important distinction)—from the land, and appreciating and preserving that land that has given us so much is a crucial aspect of the American project and an ongoing struggle. American art has always played a part in this contentious dialogue and Bierstadt will forever remain one of the central players in it. From the afterlife of his own career

Bierstadt painted the ghosts of his youth and imagination, and, like some beneficent version of Hamlet's Ghost, helped to set powerful forces in motion that far outlived him. Bierstadt's limned lamentations are part of the American impulse to preserve and bequeath a legacy of natural beauty. ■

**June 8-September 30**

**Albert Bierstadt: Witness to a Changing West**

Buffalo Bill Center of the West  
720 Sheridan Avenue  
Cody, WY 82414  
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Georgia O'Keeffe (1887-1986), *Red Hills and Bones*, 1943. Oil on canvas, 29¾ x 40 in. Philadelphia Museum of Art: The Alfred Stieglitz Collection, 1949-18-109.

# MODERN TIMES

*A survey of American modernism, 1910 to 1950, through select works from the Philadelphia Museum of Art's permanent collection*

By Rochelle Belsito

At the turn of the 20<sup>th</sup> century, the American landscape experienced widespread changes in culture, economics, society and technology. There were fresh philosophies as artists, authors and other luminaries began to mimic the European notion of salons by creating their own gathering places to discuss art, music, books and more. For these artistically inclined, it was also about finding a distinct voice to comment on the times, places and notions—both perilous and uplifting.

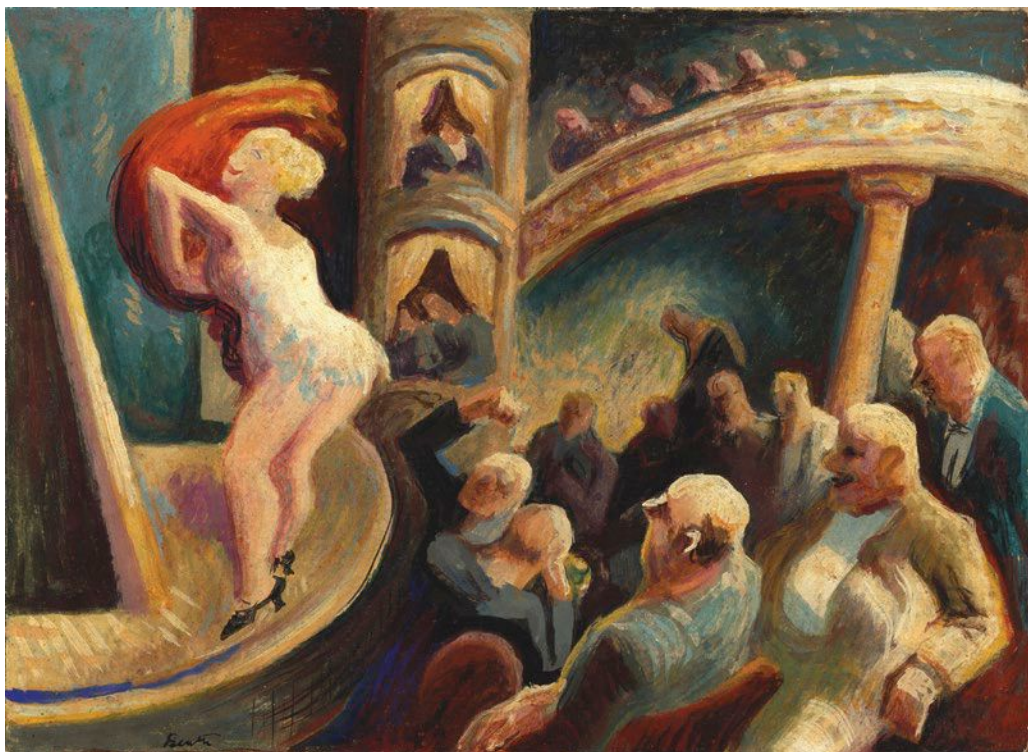
In the exhibition *Modern Times: American Art 1910-1950* at the Philadelphia Museum of Art, more than 135 paintings and sculpture from the permanent collection will be on view alongside 14 loan pieces to survey American modernism during some of its most celebrated decades. With the majority of the art coming from the museum's offerings—that, prior to prints, drawings and photography, numbers to nearly 600 modern works—the show also looks at modernism in Philadelphia, including the artists of the region and the museum's role.

In 1949, one of the most significant donations of modern art was made to the museum—at the time they were contemporary artists who had yet to prove their value and





**Charles Demuth (1883-1935),** *Lancaster (In the Province No. 2)*, 1920. Oil on canvas, 30 x 16 in.  
Philadelphia Museum of Art: The Louise and Walter Arensberg Collection, 1950-5-1.



**Thomas Hart Benton (1880-1975), *Burlesque*, ca. 1922.** Tempera on panel, 9½ x 12½ in. Philadelphia Museum of Art: Bequest of Edward Suckle, M.D. 2002-91-1. © T. H. Benton and R. P. Benton Testamentary Trusts / UMB Bank Trustee / License by VAGA, New York.

longevity. The gift of 30 paintings and more than 100 works on paper came from the Alfred Stieglitz collection by Georgia O'Keeffe, who was appointed as the executor of his estate. Many years later, O'Keeffe donated four of her important early paintings that came to the museum after her death. There also was the establishment of the Alfred Stieglitz Center by Dorothy Norman, who between 1968 and her death in 1997 donated more than 1,500 photographs. Today, 90 percent of the museum's modernist holdings have come from gift or bequest.

Jessica Todd Smith, the museum's Susan Gray Detweiler Curator of American Art and curator of the exhibition, says, "In developing the checklist, I tried to focus on works of art that highlight modernism that people might know...I then tried to

expand the conversation to African-American artists, Philadelphia artists, women, modernists working in a variety of media. The focus is painting, but it also includes sculpture and works on paper—prints, drawings and photographs—as well as a few examples of costumes, textiles and decorative arts in part to make the point that the revolutionary elements of art that were being developed at this time were pervasive across media."

This variety in mediums is one of the hallmarks of modernism, as artists felt unrestricted in their creativity. They forged their own styles and subjects, some that were reflective of their times, as well as those that pushed beyond the visual to emotionally charged works of art. This disparity across what the modernists were making allowed Smith to delve into seven thematic categories

for the exhibition.

The first section of the show, "Modern Life," "tries to contextualize what period of time we're looking at and speak to some of the social and cultural changes during that period," Smith explains. The focus is artists who were influenced by everyday life and modernity, with many Ashcan School works being examples including two by John Sloan: the 1907 painting *Sixth Avenue and Thirtieth Street* and the circa 1926 piece *The White Way*.

"It's a fun comparison to kick things off because just looking at these two paintings helps make the point at how many things are changing in this time period," says Smith. "In the early one there is a horse-drawn carriage, and the second one a trolley car."

Thomas Hart Benton's small study *Burlesque* is another example. Depicted



is a dancer on stage performing in can-can style garb, which is a nod to the growing interest in the cultural scene of the 1920s, when men and women alike took to the nightlife. "This painting is about the jitterbug and prohibition," Smith explains, "and I think it's a theme that really engaged a number of different artists at the time."

Themes, such as "Rhythm, Light, and Sound" and "Modern Palette," delve into the compositional elements of modernist works. The former explores the concept of abstraction, while the latter emphasizes how color was used in new ways, with a particular emphasis on the Stieglitz Circle and the connection to the Philadelphia Academy of the Fine Arts.

One of the most recognized works in the "Rhythm, Light, and Sound" segment is *Painting No. 4 (A Black Horse)* by Marsden Hartley, who painted across subjects and is represented in a number of the show's themes. According to Smith, the work, with its bold primary colors and defined forms, uses the aesthetic principles of the modernists, including color and geometric shapes, in a symbolist manner.

With subject matter being of importance in modernism, Smith also presents themes dedicated to specific genres and how these artists transcended tradition in favor of innovation and originality. "Close up on Still Life" and "The Animated Figure," in particular, deal with two exceedingly classic motifs that are pushed to new levels.

Take for instance Charles Sheeler's still life *Cactus*, 1931. The precisionist work features a recognized composition—a plant on a table—but its subject is elevated from the usual vases, flowers and fruit. It also has a wider frame of reference to the surroundings around the table, perhaps showing insight into Sheeler's own world where he initially set up the composition.

Marcel Duchamp's *Nude Descending Staircase* (No. 3), an example from the figurative section, is a mixed-media version of his famed *Nude Descending Staircase* (No. 2) that caused upheaval at the 1913 *Armory Show*. Done in an

almost Picasso-like style, the figure's form features an array of abstract shapes in each individual step it takes down the staircase. While seemingly static through its angularity, the work has a sense of fluidity and movement as the nude cascades downward to the bottom landing.

Through the related categories of "Nature Abstracted" and "Urban Geometry," Smith turned her focus to the surrounding world that inspired the artists. She elaborates, "'Nature Abstracted' is about the landscape and the different strategies artist had in dealing with and responding to nature. 'Urban Geometry' springboards off the landscape to the urban landscape, which is a segue into industrial imagery and the skyscraper."

O'Keeffe's *Red Hills and Bones* and *From the Lake No. 3* are both found in the section devoted to landscapes. Of the pieces, Smith says, "One standout for me is her painting *From the Lake No. 3*, 1924, which is a particularly abstract work that she would have done in the summer of 1924 when she was spending time up in Lake George. In this section, we also include *Red Hills and Bones* from 1943, which is somewhat more figurative.

"I particularly like this comparison," continues Smith, "because there's the story in art that figuration people discover abstraction, as though it was linear, but it's interesting—and we can see this in Marsden Hartley's work as well—that the earlier work is the more abstract of the two. [These two by O'Keeffe] tell an interesting story."



**Marsden Hartley (1877-1943),** *Painting No. 4 (A Black Horse)*, 1915. Oil on canvas, 39¼ x 31½ in. Philadelphia Museum of Art: The Alfred Stieglitz Collection, 1949-18-8.





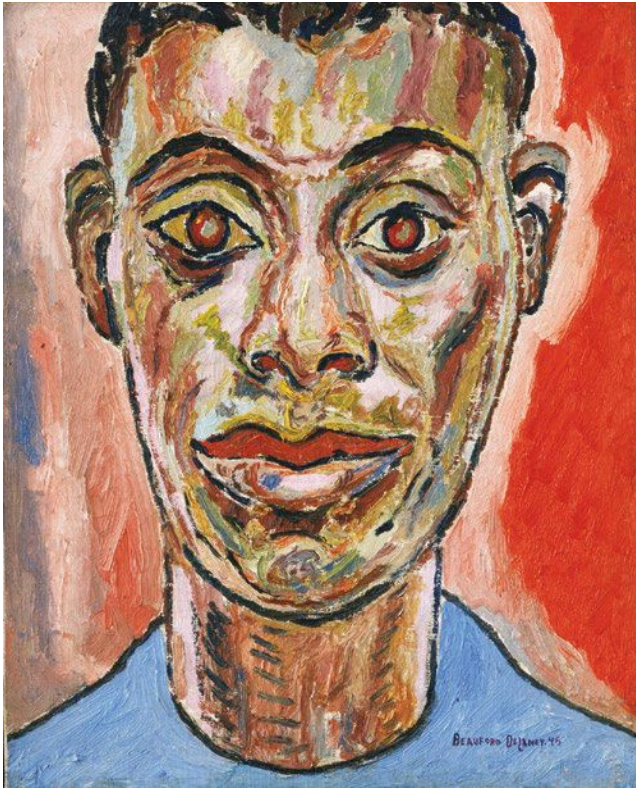
**Charles Sheeler (1883-1965),** *Pertaining to Yachts and Yachting*, 1922. Oil on canvas, 20 x 24 $\frac{1}{16}$  in. Philadelphia Museum of Art: Bequest of Margaretta S. Hinchman, 1955-96-9.



Charles Demuth's *Lancaster (In the Province No. 2)* is one of the standout paintings from the "Urban Geometry" section. It shows how the rural Pennsylvania town, about 80 miles outside Philadelphia, was beginning to develop as towering infrastructures and skyscrapers began to rise in the bigger cities. This piece, which dons the cover of the Smith's book *American Modernism: Highlights from the Philadelphia Museum of Art* that was published to correspond with the exhibition, was also a reflection of Demuth's own life.

"People think of Demuth as part of the Stieglitz Circle, but he was a Pennsylvania boy who spent much of his life in Lancaster," Smith

**John Sloan (1871-1951),** *Sixth Avenue and Thirtieth Street*, 1907. Oil on canvas, 24 $\frac{1}{4}$  x 32 in. Philadelphia Museum of Art: Gift of Meyer P. Potamkin and Vivian O. Potamkin, 2000. 1964-116-5.



Left: **Beauford Delaney (1901-1979)**, *Portrait of James Baldwin*, 1945. Oil on canvas, 22 x 18 in. Philadelphia Museum of Art: 125<sup>th</sup> Anniversary Acquisition. Purchased with funds contributed by the Daniel W. Dietrich Foundation in memory of Joseph C. Bailey and with a grant from the Judith Rothschild Foundation, 1998-3-1.

Below left: **John Sloan (1871-1951)**, *The White Way*, ca. 1926. Oil on canvas, 30 1/8 x 32 1/4 in. Philadelphia Museum of Art: Gift of Mrs. Cyrus McCormick, 1946-10-2.



shares. "This is a view of the city that was close to his home, and is a wonderful precisionist exploration of the planes and facets of the buildings."

Sheeler is again represented in the show with *Pertaining to Yachts and Yachting*, a painting that narrows in on the singular subject of boats at sea, with the surrounding world omitted in his work. This is also the case in his metropolitan scene *Neighbors*, which is a tight view of buildings and the shadows they cast against one another during various times of day.

"Sheeler was not a sailor himself, but he really responded to the forms... [*Pertaining to Yachts and Yachting*] is a wonderful play of the shapes of the wind as the sails merge into the sky, almost as though it's depicting the wind as it's pushing the boats along," Smith describes. "It's a terrific example of his work and very different from the still life *Cactus* that's so much more figurative. It shows the influence of cubism and futurism and motion and movement."

When viewing the exhibition at the museum, visitors will experience the show beginning with the "Modern Life" segment and moving to the other categories. It presents not a chronological look at modernism, but instead a story through the unique characteristics that defined the movement. *Modern Times* will be on view April 18 through September 3. ■

## Modern Times: American Art 1910-1950

**April 18-September 3**

Philadelphia Museum of Art  
2600 Benjamin Franklin Parkway  
Philadelphia, PA 19130  
t: (215) 763-8100  
[www.philamuseum.org](http://www.philamuseum.org)





**Ben Shahn (1898-1969), *Harvesting Wheat*, 1940. Fresco, 33 x 44½ in. Executed in preparation for the commissioned mural *The Meaning of Social Security*, Federal Security Building, Washington, D.C.**

# THE AMERICAN FARM

*Agricultural scenes are on view at  
D. Wigmore Fine Art, Inc.*

*By Deedee Wigmore, owner, D. Wigmore Fine Art, Inc.*

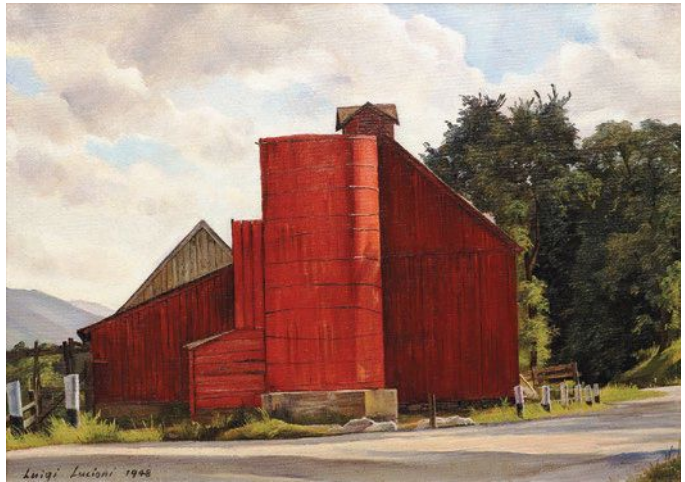
**T**he agricultural landscape and the people whose labor made it productive are central to this exhibition. The farm had an historic place in the American imagination. It stood for the values of self-reliance, industriousness and public spirit. It was a world of plenty resulting from laborious repetitive work. When Europe was at war from 1914 to 1918 the United States became the breadbasket of the world, but as Europe recovered from World War I commodity prices fell, and farmers who had borrowed for new machinery or to buy land struggled. Between 1920 and 1929 nearly 6 million people left farms and rural bank failures reached record levels. The Depression for farmers occurred between 1919 and 1932 when their net income fell 70 percent and the Plains States were afflicted with the Dust Bowl caused by poor land use practices coupled with wind and drought. Relief for the Plains States



and the Midwest farmers came with New Deal policies starting in 1933 and as Europe moved toward World War II late in the decade.

Farm recovery came with President Roosevelt's New Deal. He devalued the dollar 65 percent, raising commodities prices, and instituted numerous farm programs such as the Agricultural Adjustment Administration and rural electrification. Four government projects were dedicated to supporting the arts: the Public Works of Art Project (1933–34), the Federal Art Project of the Works Progress Administration (need-based support of a variety of artists, 1935–1943), the Section of Fine Arts in the Treasury Department (commissioned murals won by competition, 1934–1943), and the Treasury Relief Art Project (need-based hiring for decoration of Federal buildings, 1935–38). The American Scene dominated in these projects because it spoke to a wide audience with its representational style and commonplace subjects connected to regional history, geography, and culture. The American Scene artists aimed to record rural America and preserve its integrity as a vital part of society. To preserve knowledge of American farm life, artists documented the farmer's landscape, work, stock, and specific crops harvested. The Midwest was a natural cradle for this kind of American Scene art as many of its artists came from farms and farming communities then went to art schools in Cleveland, Kansas City, Chicago, Minneapolis and St. Paul.

American Scene artists gathered from many art styles to create a new American realism that dominated the 1930s and 1940s. Some ingredients in the American Scene style can be traced back to *The Armory Show* of 1913, which created a state of uninhibited art exploration offered by European innovation. These international styles, of which cubism and expressionism are most represented, along with the Hudson River School, folk art and precisionism were assimilated to create a new American narrative. This can be seen in the farm subjects selected for our exhibition that demonstrate the mixing of European and American styles for a modern effect.



Luigi Lucioni (1900-1988), *Barns on the Road*, 1948. Oil on canvas, 10 x 14 in.

Beginning at the turn of the century, European modern artists considered various kinds of folk art to break from the formality of classical painting. By the early 1930s interest in folk and vernacular art began to develop in America and the art establishment came to accept it as art. This was reflected in folk art exhibitions at The Newark Museum in 1932 and New York's Museum of Modern Art in 1933. In our exhibition, the American farm as depicted by Ben Shahn's (1898-1969) *Harvesting Wheat* (1940) has a shallow perspective that is sophisticated and derived from Cubism, while the figure of the farmer and the harvest elements have the simplicity of folk art. They convey the narrative of muscle and heavy work done by a simple, honest man. In *Corn, Hay, and Rye* (1946), Georgina Klitgaard saw the harvest landscape as a flat all-over pattern which she composed like a stage set with vines framing the top and bottom. Petra Cabot's (1907-2006) *The Hog Pen* (ca.1940), contrasts a close up view of a rustic hog pen against a highly edited background of a pink barn. The unexpected combination gives the painting the charm and whimsy of folk art.

Cubism, like folk art, was also used by American Scene artists in traditional subjects. The original Cubists were looking for the geometric forms

underlying nature and abandoned deep space perspective to achieve a more compact composition in which foreground and background are fused. *Field Workers* (1930) by Peppino Mangravite (1896-1978) and *The Farm at Evening* (ca. 1927) by Jan Matulka (1890-1972) each use a cubist perspective and its neutral dark palette.

The fundamentally geometric shapes of farm buildings lent themselves to the American Precisionist style developed in the 1920s. Precisionism, like early cubism, simplified forms and suppressed details. Both styles were a compromise between abstraction and realism. In precisionist paintings the abstract quality was never lost due to the style's severe simplification of planes and volumes to emphasize architectural and industrial forms. Impact was achieved through editing details of a scene, leaving only those which created a feeling of strong rhythm and pace. Use of photography by precisionist artists led to new treatment of light that could either be clarifying or mysterious. With the development of the inexpensive handheld camera in 1930, American Scene artists began to use photography to create paintings with unusual angles, perspectives, and lighting. Precisionist compositions of flattened forms and silhouetted structures with sharp edges are easily recognized. Using



**Peter Hurd (1904–1984),** *Rancho del Charco Largo*, San Patricio, New Mexico, 1939. Tempera on panel, 24 $\frac{1}{8}$  x 42 in. Exhibited at the Golden Gate Exposition, San Francisco, 1939.

photography and the Precisionist interest in architectural forms, this allowed artists to both romanticize the pioneer days and create a more modern effect in their farm subjects.

We see the architectural focus coupled with different photo-like perspectives in three paintings—close up in Ernest Fiene's (1894–1965) *Lasher Farm in Winter*

(1926), the middle view in Paul Sample's (1896–1974) *Vermont Farm* (1937) and a distant view in Peter Hurd's (1904–1984) *Rancho del Charco Largo* (1939). The lighting in Ernest Fiene's *Lasher Farm* is winter's flat gray. Farm buildings keep the focus in the foreground where there is rhythmic retention of detail in the fields. Paul Sample's *Vermont Farm*

has the light of midday. Two elements in the painting keep the viewer's eye in the midground—the white barn and the shadows under the cows. Peter Hurd's distant silhouettes of Rancho del Charco Largo against an evening sky strengthens the viewer's feeling of an open, endless, dry farmscape. The role of photography is more obvious in the work of Luigi Lucioni (1900–1988) in such paintings as *Barns on the Road* (1948) and *Nestled Barns* (1948). Because Lucioni saw the great barns as monuments to labor threatened by economic conditions, he painted them close up with precise detail in different lights.

Some American Scene artists found the expressionist style offered a means to render visible their complex feelings towards a place. They felt photography lacked emotion and edited out geographic specificity. In a realist style, character and feelings could be expressed through gesture and attitude. However, by adding elements adapted from expressionism, greater impact could be achieved in portraying both economic and social problems. While pure abstraction did



**Dale Nichols (1904–1995),** *Spring Plowing*, 1938. Gouache on paper, 5 x 9 in.



Abram Tromka (1896-1954), *Old Kentucky*, 1938. Oil on canvas, 29½ x 25 in.

not allow easy discussion of problems, the use of expressionist intense arbitrary color, textural surfaces, and startling distortions of form add punch to social comment. A painting by Abram Tromka (1896-1954) titled *Old Kentucky* (1938) uses this kind of acidic color and texture to speak of the hardship of farm life. The expressionist tendency to exaggerate types of humanity allowed for satirical use as well. A painting open to interpretation is Clarence Carter's (1904-2000) *Jane Reed and Dora Hunt* (1943). Carter uses aspects of expressionism to emphasize the pluck of two very thin farm women picking up coal chunks on the railroad tracks for fuel. Their bonnets either suggest the women have been marooned in time or

comment on their isolation and poverty. Critics describing the American Scene style as too direct or simple do not consider the feat American artists achieved in developing a recognizable style out of an amalgam of ideas derived from the cubists and expressionists, which offered modern stylistic elements such as distortion, irregular perspective, exaggerated or reduced spatial depth, and elongated figures. American Scene artists added from their own history precisionist compositional ideas that discarded excess detail, generalized characters, and used photography to modernize compositions and tell the story of America facing the changes brought by industrialization, immigration, depression, and world

war. The Depression of the 1930s and WPA programs created new social relationships, basic changes in the social function of art, and new aesthetic concepts. Responsibility of the individual and freedom were not abstract ideas in the 1930s and 1940s. American Scene art focused on the farm and rural America was a new national style, the product of America dreaming of a democratic art. ■

**May 17-July 27**

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# HUNT FOR TREASURE

*Dr. Robert Savage searches high and low for the  
works in his extensive art collection*

*By John O'Hern Photography by Francis Smith*



Left: Above the sofa is an oil, *Gloucester Harbor* by Emile Gruppé (1896-1978). To the right of the window is *Vermont Snow Covered Bridge* by Aldro Hibbard (1886-1972). Above the table is Gruppé's oil *Fall Birches*. Right: On the left is *Motif #1, Rockport, MA*, an oil by Anthony Thieme (1888-1954). On the right, top to bottom, *Moonrise at Sunset, Gloucester Harbor*, an oil by Frederick Mulhaupt (1871-1938); *Buzzard's Bay*, 1910, an oil by Aldro Hibbard and *Rockport Winter*, an oil by Marguerite Stuber Pearson (1898-1978).

Dr. Robert Savage grew up in an anthracite coal mining town in eastern Pennsylvania. He recently retired from his 35-year practice in plastic surgery and as an assistant clinical professor of surgery at Harvard Medical School. His "second act" is "as a budding art historian and researcher."

He enjoyed "sketching, creating caricatures and cartoons" as a boy, but, he says, "My true love for art began as a student at Wesleyan University in Connecticut, where I was inspired by one

of those magical teachers, Sam Green."

An accomplished watercolorist, Green wrote *American Art: A Historical Survey*, published in 1966, which rapidly became the required reading for college art courses. There is a delightful synchronicity in that Green previously taught at Harvard and Wellesley College in Wellesley, Massachusetts, where Dr. Savage and his wife, Diane, now live. "After that exposure, I have pursued fine art in every museum, gallery and cathedral that my feet will take me to."

Dr. Savage learned from his experience in medicine that it is impossible to know everything and specialization is often required. The Savages love all art, from antiquity to abstract expressionism. However, they believed that in building a serious art collection, education and specialization in one or two genres seemed to make sense.

"I have concentrated on New England realism and impressionism from around 1895 to the 1950s, and on a handful of contemporary artists



On the left is an oil, *Youngsters on the Beach*, Katwyk Aan Zee Holland, by Charles P. Gruppé (1860-1940), a painting of his sons Emile Gruppé and Karl Gruppé. On the shelf on the upper right is an oil, *Net Menders*, by Harry Vincent (1864-1931). On the bottom shelf is *Coastal Scene with Boats & Figures*, an oil by John Joseph Enneking (1841-1916).



On the left is an oil, *Hunting Dog*, by Frank Hoffman (1888-1958). On the right is an oil, *Vermont Winter*, by Aldro Hibbard (1886-1972).

painting in similar styles," he explains. "My wife prefers the art of the mid-19<sup>th</sup> century, such as luminism and art from the Barbizon School. My last year of training was in Boston, where we fell in love with New England's magical beauty and history. Our collecting started in earnest about 20 years ago coinciding with the college graduation of our oldest daughter, liberating us from some tuition responsibilities. I consider himself an 'Equal Opportunity Collector' in that I will buy fine art anywhere I can find it. I have purchased with some success from estate sales, even yard sales, antique shows, eBay, Craigslist, galleries, auction houses, and perhaps my favorite venue, directly from living artists. This latter experience of getting to meet the artist and understanding their personalities and techniques," he continues, "really enhances my appreciation of their art. Obviously, purchasing from sources



In the adjoining room is an oil, *Gloucester Harbor* by Emile Gruppé (1896-1978). In the middle is an oil, *Day at the Beach* by Frederick Mulhaupt (1871-1938). On the right is *Still Life with Apple & Pears*, an oil by Mary Walker.



other than the artists, reputable galleries and auction houses, can be risky and is not recommended for the faint of heart or inexperienced.”

The first piece Savage and his wife purchased was a small scene of *Marblehead Docks* by John Ward—“not the famous John Ward” he cautions. “It cost about \$150. We went back to the same antique store three times before buying it, because we thought it was a queen’s ransom at the time. After buying that lovely piece, I became addicted to collecting.”

Dr. Savage says, “Many new collectors are intimidated by the concept of buying fine art. They feel that the pricing of art is a mysterious and quixotic process.” He suggests “first, educate yourself concerning the artists you enjoy. Second, take advantage of the number of online resources where collectors can look up comparable pricing for a particular piece of art.

“Finally, my knowledge of value from my extensive research has made me a good, but fair, negotiator.”

When he first started collecting, his goal was “to obtain a decent example from each of the most prominent artists from Rockport and Gloucester.” He believes that he has accomplished that goal, initially concentrating on posthumous artists and rarely on the contemporary. “But then I realized there was so much great contemporary art out there, why limit myself? The extra reward of meeting the contemporary artists and visiting their studios and homes has been an enriching experience.”

Dr. Savage owns six or seven paintings by Joseph McGurl, whom he considers one of America’s premier, living landscape artists. On occasion, after “falling out of love with a piece” he will sell some art and put the proceeds towards the next piece that catches his eye. “Serendipity can play an important, and fun, role in

each collector’s hunt for treasure,” he says. One day, while delivering two paintings he had consigned to an auction house in Connecticut, he saw a large McGurl hanging above their reception desk. The painting was being prominently featured in their upcoming auction, the same sale where Dr. Savage’s paintings were scheduled for auction. He was ecstatic when the bidding “stalled out quite unexpectedly so I could purchase it.”

He also collects antiquarian and children’s books. His children’s collection includes first or early editions of *Winnie the Pooh*, the *Wizard of Oz* series and J.M. Barrie. His other collections include 18<sup>th</sup>- and 19<sup>th</sup>-century medical books, art books, as well as first editions by American writers such as Hemingway and Fitzgerald.

Dr. Savage has inaugurated a group on Facebook, “The Wellesley Collection – Art Review,” which began initially as a guided tour of his collection but rapidly expanded to



The large painting in the dining room is an oil, *Boats at Rest*, by Carl Peters (1897-1980). The painting to the left of the cabinet is *Gloucester Harbor*, an oil by Joseph Eliot Enneking (1881-1942), son of John Joseph Enneking. In the cabinet is an early-20<sup>th</sup> century portrait of the first lady of Rhode Island by an unknown artist.



Above the fireplace is an oil, *Cape Ann Street Stroll*, ca. 1930, by Emile Gruppé (1896-1978). On the top shelf of the bookcase is *Youk Hits a Double, Fenway Park*, 2008, an oil by Paul Goodnow (1958-2012). On the bottom shelf is *Gloucester Harbor*, an oil by Sue Westcott Gill (1887-1989).



A Seth Thomas clock is on the shelf above *Gloucester Harbor*, an oil by Sue Westcott Gill (1887-1989).



Resting on the table in Diane Savage's office is *A New Blossom*, an oil by William R. Davis. Above it are, left to right, *Grapes*, an oil by Wesley Webber (1841-1914); *The Lonesome Cow*, an oil by C.E.L. Green (1844-1915); and *The Long Walk Home*, an oil by Arthur Diehl (1870-1929).



Next to the window is an oil, *Gloucester Harbor*, by William S. Robinson (1861-1945). Above the Chippendale chairs is *Vermont Winter Village, Blue Nocturne*, 2013, by Stapleton Kearns.



A pastel, *New York Deco Skyscrapers*, by Leon Dolice (1892-1960) hangs above a dresser on which is an Art Deco bust by an unknown artist.



Resting on the bookcase is an oil, *On Deck*, by Edward Henry Potthast (1857-1927). Above it is an oil, *Monhegan Island Cliffs*, by Charles Henry Ebert (1873-1959).

include “any items of aesthetic interest to me, my artist friends and others that appreciate the beauty in life. I have a lot of fun with it”

He says, “I’m branching out as an amateur art historian.” Since retirement, in addition to “Art Review,” he has lectured on fine art, acted as an informal consultant to the Massachusetts Horticultural Society and has written 75 to 100 mini-biographies published on askART.com.

“I’ve recently been studying the artists of the Boston School such as Frank Benson and Edmund Tarbell. However, I’m more interested in concentrating on the women artists at this time. They were the subject of an important exhibition at the Museum of Fine Arts in Boston in 2001, *A Studio of Her Own: Women Artists in Boston 1870-1940*.”

“I have two articles that will be published later this year. The first





Above the bed is an oil, *Massachusetts State House, Boston Common*, by Charles H. Woodbury (1864-1940). Above the Windsor rocking chair is an oil, *Lobster Shacks*, by Harry Vincent (1864-1931).

concerns the artist Gertrude Fiske (1879-1961) whose works are being featured in a significant retrospective at the Portsmouth Historical Society in New Hampshire now through September. The other is about Mary Brewster Hazelton (1868-1953) whose archives, as well as many of her paintings, are here at the Wellesley Historical Society. Both women were major award winning, commercially successful artists and charter members of the prestigious Guild of Boston Artists.

"There were many women artists in Boston at the turn of the century, who were welcomed as talented students by well-known teachers at the better art schools," he continues. "However, for the most part, women of that era were expected to forego careers, get married and have children. Their passion for art was considered by many in the male-dominated establishment to a mere domestic hobby similar to cooking, knitting and gardening. Therefore, much of the work of even the most skilled women artists of the time was minimized and, sadly, with the passage of time, largely forgotten. I take great pride in re-discovering people like Ms. Hazelton and Ms. Fiske, helping to pull them out of the dustbin of history and help to get them the recognition their work deserves."

Dr. Savage is approaching his "second act" with the same intensity he gave to reconstructive and microsurgery, even keeping his hands active with minor conservation and cleaning of paintings and frames.

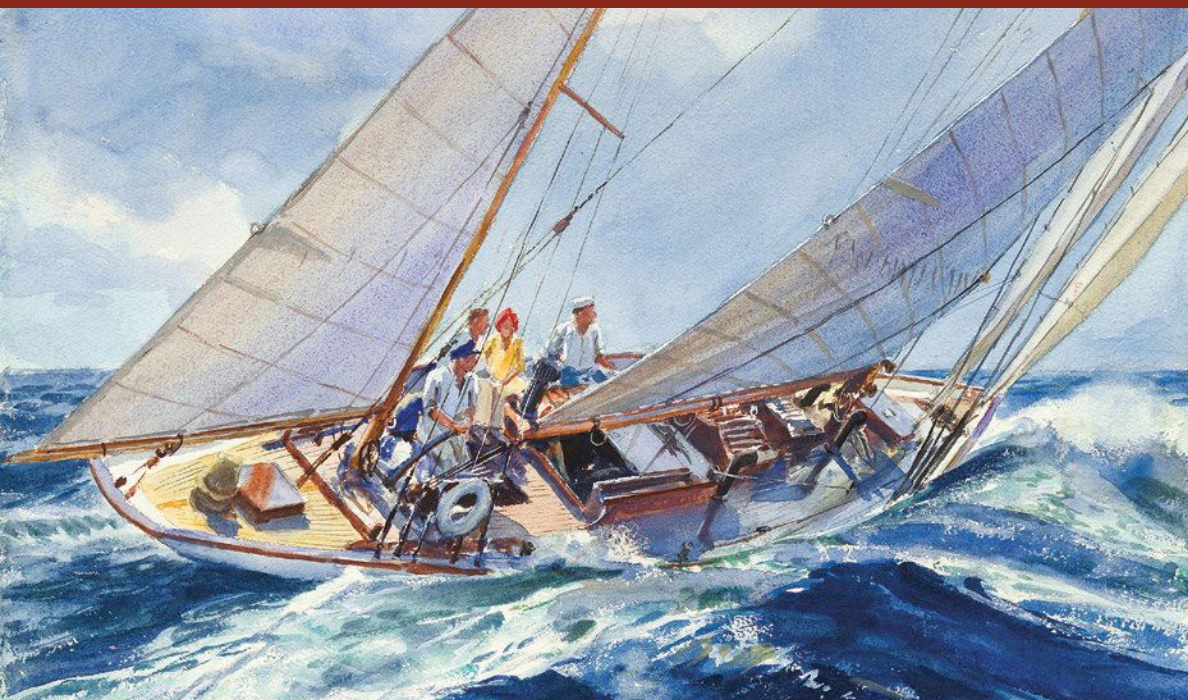
When he is deep into his research either in his extensive library or online, he is not easily distracted. His wife kiddingly says, "Best leave him alone, Bob's in one of his art comas." ■



Robert C. Savage, M.D., in his living room. Through the doorway are, left to right, *Marblehead Docks* by John Ward, the first painting the couple purchased, and *Rockport Mystery* by George Renouard (1884-1954).

# GALLERY SHOWS

Previews of upcoming shows of historic American art at galleries across the country.



John Whorf (1903-1959), *Cruising* (detail). Watercolor and graphite on paper, 25¼ x 22¼ in., signed lower right: 'John Whorf'. On view at Vose Galleries.

**68** **A Body of Work—Electric**  
Winold Reiss eludes classification at Hirsch & Adler Galleries exhibition in New York

**72** **Here Comes the Sun**  
Kraushaar Galleries' upcoming exhibition features 20<sup>th</sup>-century works with splashes of spring and summer sentiment

**74** **Light & Color**  
Vose Galleries features over 50 works from important American painters

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# A Body of Work—Electric

*Winold Reiss eludes classification at Hirschl & Adler Galleries exhibition in New York*

**Through May 25**

**Hirschl & Adler Galleries**

41 E. 57<sup>th</sup> Street, 9<sup>th</sup> Floor

New York, NY 10022

t: (212) 535-8810

[www.hirschlandadler.com](http://www.hirschlandadler.com)

*By James D. Balestrieri*

The new exhibition at Hirschl & Adler Galleries in New York takes its title from an interesting, and quite funny, article in the March 1931 issue of *Du Pont* magazine, the trade publication of the manufacturer of chemical compounds and coatings titled, “Winold Reiss will not be classified.” As the author finds Reiss in his studio, he is teaching a class, preparing portraits, wrapping up illustrations, looking at swatches and samples for a hotel lounge, planning a new expedition to the West and talking on the phone to his wife. He even gets a plug in for two of *Du Pont*’s products: Fabrikoid, for upholstery, and Muralart, as a wall covering. The more you study Reiss, the more you see him as a Renaissance man in the tradition of artists like da Vinci, Michelangelo and Cellini (the author calls Reiss “A Modern Cellini”) who worked in many fields. But while he is well known among art historians, curators, dealers and collectors, it is curious that he is not better known to the American public at large. Because without any real stretch, Winold Reiss could be, and perhaps should be, to American art what Walt Whitman is to American poetry and letters. Reiss was not only open-minded, but relentlessly optimistic, painting portraits



**Winold Reiss (1886-1953),** *Original Painting for Cincinnati Union Terminal Mosaic: Ault and Wiborg (Inks and Varnishes), 1930-31.* Oil on Muslin, 111 x 116 in.

from Native Americans to Mexican revolutionaries and peasants, from the leaders of the Harlem Renaissance to fashion models, from artist friends to hobos he approached on the street, reveling in the diversity and seeing the dignity in every one of his subjects. A glance through Jeffrey C. Stewart’s *Winold Reiss: An Illustrated Checklist of His Portraits*, which accompanied the 1989-1990 Reiss exhibition at the National Portrait Gallery, will confirm the artist’s multiform fascination with the human face and condition.

A very good place to begin to take in both the philosophy and artistry

of Reiss can be found in an excellent essay written by John Heminway to introduce the Thomas Nygard Gallery’s 1997 Reiss exhibition, *Native Faces*. Heminway quotes Reiss’ son, Tjark, “I can remember walking through Union Square on our way to Luchow’s. Invariably, Dad would spot someone sitting on a bench or on the curb... Negotiations would begin... The first question he ever asked anyone posing for him, whether it was a fashionable New York society lady or somebody he’d found on the street, was their ethnic origin. It was important to him to know this background and he





**Winold Reiss (1886-1953), "Montana Red" Shy, 1931. Pastel on Whatman board, 39 x 26 in.**

**Winold Reiss**  
(1886-1953), *City of the Future* (Panel I), oil on canvas, 53 x 112 in.



felt people should be proud of who they were. He had absolutely no racial prejudice. He defended every race, exalting in racial differences.”

Despite there being no major monograph on his work—a serious oversight in American art history—the material facts of Reiss’ life are readily available. He was born in Karlsruhe, Germany, in 1886. His father, a painter whose subject was the German peasantry and landscape, was Winold’s first teacher. Later, Reiss traveled to Munich, studying with Franz von Stuck at the Royal Academy of Fine Arts and with Julius Diez at the School of Applied Arts. Between the two, Reiss received training across artistic disciplines and media, including interior design, textiles, mural painting, and printmaking, skills that would allow him to advance his career in numerous directions after he sailed for America in 1913.

Reiss brought the strong, often-repeated patterns, long, curving lines, splashes of bright color, often termed “imaginative symbolism,” that characterized Art Nouveau and the Jugendstil movement in European art but was acutely aware of newer currents, including cubism, that were taking Western art by storm.

Avoiding the horrors of World War I that would begin in 1914, Reiss met with early success in New York but suffered for a time once America’s position and eventual participation in the war against the Triple Alliance became evident. But this idea of avoiding the

horrors, of missing the war, is a formative one that shouldn’t be overlooked. Pacifistic if not an outright pacifist, Reiss’ positive, hopeful outlook, his ability to embrace and see the dignity in difference, might have taken the dark turn that influences much of modernism after the war. Compare Reiss’s work, for example, with a quick internet search of images of the works of Max Beckmann or George Grosz and see the destabilization of the self, the struggle to maintain dignity, the feeling that, perhaps, dignity is a pose, a mask.

But why did Winold Reiss come to the United States in the first place? The one-word answer is: Indians. Infatuated, as so many German artists were, by Karl May’s German-language dime Westerns and by the translations of James Fenimore Cooper’s *Leatherstocking Tales*, Reiss apparently expected to be met at the boat in New York by a war party and was disappointed when he was not.

But it wasn’t until 1919 that Reiss headed to Montana, where he turned his amicability onto the Blackfeet, completing some 35 portraits in 30 days and earning the name “Beaver Child” for his assiduity when, on one of his many Montana sojourns, he made a member of the nation. A 1928 work, *Triptych Design for a Mural Commission*, a major work intended for the Chrysler Building but derailed by the Depression, combines portraits of Buffalo Hide, Bob Riding Black Horse, Chief Shot Both Sides, and Mike Little Dog, four Blackfeet elders, survivors of

the last battles of the Indian Wars. The faces and hands of the men tell their stories, but Reiss dresses them in their brightest regalia as they sit and stand beside tipis that recount buffalo hunts and battles. The landscapes behind the four chiefs explode with pattern and color, a precursor to Pop Art, maybe, but also in line with 1930’s animation. At right, Mike Little Dog looks at the story unfolding across the hide of the tepee. His right hand is curious, as if he is imagining himself holding a brush of some kind, as if he is an artist adding his story to the story on the skin. The maturation of Reiss’s style, seen in the *Triptych*, is discussed in the literature accompanying the Hirschl & Adler exhibition, “As he traveled, Reiss’s style began to reflect the influence of the aesthetics, color palette, and patterns of indigenous American visual culture. He blended this into his now hyphenated German-American vocabulary, reaching for an artistic language expressed in the most universally accessible terms that would convey the respect he felt for all his subjects.” When Reiss died, his widow sent his ashes to Montana. The Blackfeet honored “Beaver Child” and scattered his remains to the winds.

Reiss was a walker and hiker—what better way to find subjects than to encounter them on foot?—and in 1920, Reiss walked through northern Mexico, painting veterans of the Revolution and peons, people who, like the German peasants his father painted, were tied to the land.

Back in New York, Reiss took note of the artistic revolution taking place in Harlem and he began to document key figures in what has come to be known as the Harlem Renaissance. Among many others, Reiss painted Langston Hughes, W.E.B. Du Bois, and Zora Neale Hurston. He also taught Aaron Douglas and encouraged the young painter to look to African art for inspiration.

The subject of *Short Haired Young Man in Collarless Shirt* isn't a celebrated poet or thinker, but you can see many of the hallmarks of Reiss' portraiture. Outlines of the young man radiate out like ripples, as if his likeness has been dropped into a still pond. Or, perhaps, despite his stolid expression, these represent the sitter's life force, his "body electric," as Whitman wrote, charging the very air around him.

Even as the Harlem Renaissance occupied him, Reiss began to incorporate aspects of cubism and other modernist practices in what he called his "imaginatives," untitled watercolors and drawings with parallel lines and curves,

wild Art Deco cities of fantasy with jazz age rhythms. These are explorations, geometry meeting physiognomy in an architectonics of radiance that connects individuals with one another and with their surroundings. It will come as no surprise, then, that Winold Reiss was something of a futurist, almost a kind of sci-fi optimist and *City of the Future (Panel I)* offers a glimpse into Reiss's dreamlike vision in which beautiful design would unite the world.

This union of person and place comes together in the portrait of "*Montana Red*" *Shy*. Gunman, cowboy cattle rustler, a son of his soil, Reiss pictures him with his hand on his sixgun, his hawk-like eyes looking off. As the saloon he once shot up appears behind him in a hazy, surreal dream, something about the bold, pink, candy-striped shirt—clean and pressed—hints at another side to the old outlaw who may have outlived his time.

Intelligibility, making sure his art read to his audience, whether that audience was looking at his portraits or having a drink at the bar he designed,

was important to Reiss. Making sure that he wasn't condescending to those who looked at his work went hand in hand with his notion of human dignity.

Winold Reiss's vision is positive, communal, and gregarious, running counter to the romantic myth (and it is a myth) of the solitary, alienated artist, ever at odds with society and its forms. As individuated as his portraits are, they are meant to connect the individual to humanity as a whole. For Reiss, there is no race other than the human race. This, Reiss' liberal yet patriotic vision, is the key to his artistic legacy; it is the reason for his relative obscurity and it is one of the best reasons to revisit him and his work. You can almost hear all the people Reiss painted, singing the words Walt Whitman wrote in *For You O Democracy* in electrifying unison:

*I will plant companionship thick as trees  
along all the rivers of America, and along  
the shores of the great lakes, and all over  
the prairies,*

*I will make inseparable cities with their  
arms about each other's necks...* ■



**Winold Reiss (1886-1953),** *Woodstock*, ca. 1916-24. India and colored inks on illustration board, 29 $\frac{1}{2}$  x 34 $\frac{3}{4}$  in., signed lower left in white gouache: 'Winold Reiss'; with estate stamp lower right: 'WINOLD / REISS'.



**Winold Reiss (1886-1953),** *Blackfeet Girl (Sacred Bird Woman, Pauline Running Crane, Natoyepекzakli)*, 1943. Pastel on Whatman board, 30 x 22 in., signed lower left: 'WINOLD / REISS'.



# Here Comes the Sun

*Kraushaar Galleries' upcoming exhibition features 20<sup>th</sup>-century works with splashes of spring and summer sentiment*

**Through May 25**

**Kraushaar Galleries**

15 E. 71<sup>st</sup> Street, Suite 2B

New York, NY 10021

t: (212) 288-2558

[www.kraushaargalleries.com](http://www.kraushaargalleries.com)

**W**ith a farewell to the chilled, subdued notes of winter, Kraushaar Galleries' *Summer's Coming* spring exhibition welcomes the warmth and luster of the spring and

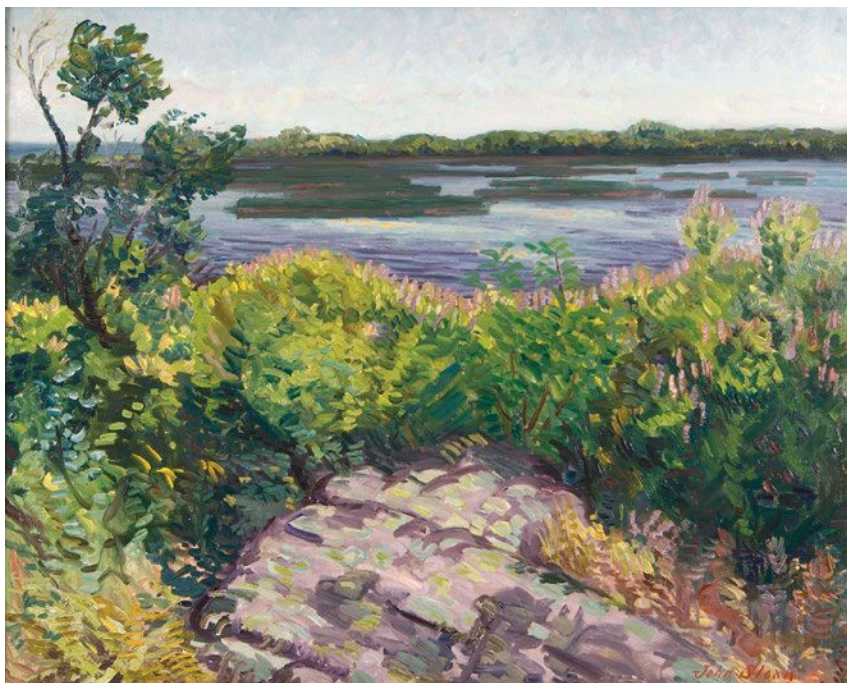
summer months. The show, which focuses on landscape art, will feature a selection of 20<sup>th</sup>-century works by John Sloan, Alfred Maurer and Jim Dine. A smaller sub-show will focus on images of fruits, with works by Gifford Beal, William Glackens, Catherine Drabkin, Robert Kulicke and more, according to gallery director Katherine Degn. She adds that one of the bounties of summer is the fruit harvest, which felt like a natural element to include.

The exhibition will feature about 15 works in total. "It's always exciting to see how the paintings relate to each other

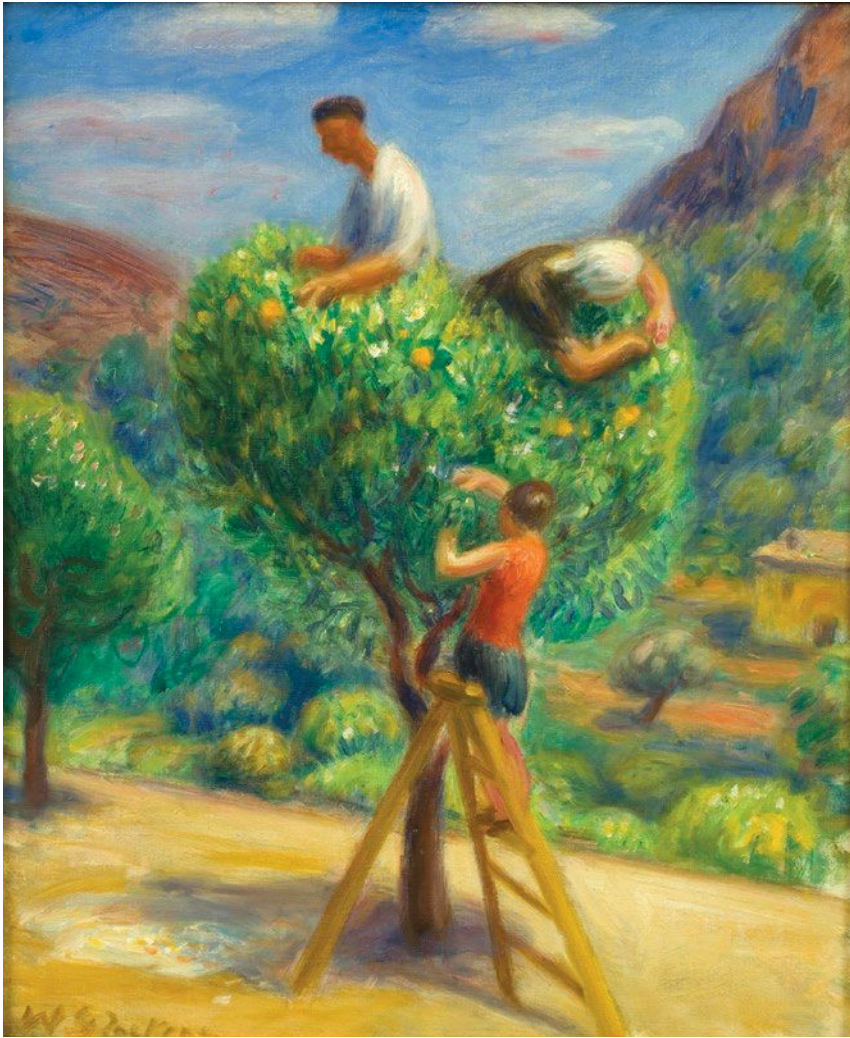
and how different artists working at different times interpret a related subject with their own voice," says Degn.

Sloan's 1914 piece, *Niles Pond, Gloucester*, is lively with deep shades of green in the foreground of a rippling pond. The artist captures the heat of the sun and the vibrant colors of the New England city.

"Alfred Maurer's equally lush and modern *Landscape with Path* is a Fauvist rendering of the landscape in the woods along the Hudson River," Degn adds. Acknowledging Cézanne, Matisse and Renoir, Glackens' oil painting



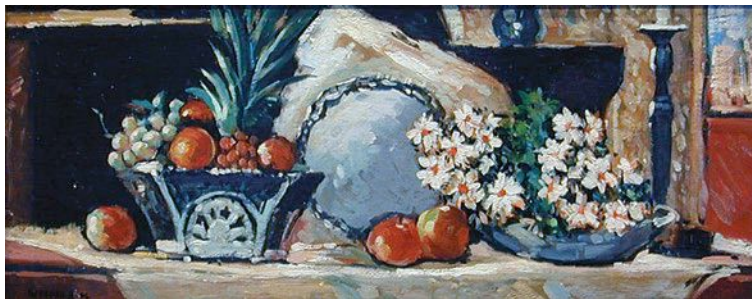
Left: John Sloan (1871-1951), *Niles Pond, Gloucester*, 1914. Oil on canvas, 26 x 32 in. Right: Jim Dine (b. 1935), *Shovel*, 1975. Pastel, graphite, charcoal and spray enamel on paper, 59¾ x 12½ in.



**William Glackens**  
(1870-1938), *Picking Fruit*, ca. 1925. Oil on canvas, 18 x 15 in.

*Picking Fruit* depicts the south of France with bountiful fruit. “Working the garden with a shovel, [an] object made by anonymous hands, becomes intimate as you move the soil with the painterly surface of Jim Dine’s *Shovel*, 1975,” explains Degn.

This sunny show primarily includes oil paintings that elicit sprightly, cheerful sentiments. Although the world may seem dark and dispirited now and again, through this exhibition, Degn says she hopes to convey “a joie de vivre in these distracting times.” ■



**Gifford Beal** (1879-1956), *Still Life with Pineapple and Flowers*, ca. 1940. Oil on wood, 5½ x 13 in.



# Light & Color

*Vose Galleries features over 50 works from important American painters*

**Through May 26**

**Vose Galleries**

238 Newbury Street

Boston, MA 02116

t: (617) 536-6176

[www.vosegalleries.com](http://www.vosegalleries.com)

*By John O'Hern*

**V**ose Galleries in Boston is putting to rest the fear some collectors have of purchasing works on paper. *Light & Color: 150 Years on Paper*, featuring Frank W. Benson & His Contemporaries, opens April 21 and continues through May 26.

Artists as early as the 1870s presented works on paper as finished works of art rather than studies and their vibrancy holds up today.

Alfred Thompson Bricher (1837–1908) was born in Portsmouth, New Hampshire, and, essentially self-taught, he later set up a studio down the coast in Newburyport, Massachusetts. He began painting in oils and later turned to watercolor with the same attention to detail and intensity of color in his maritime scenes. He enjoyed success during his career and at an 1892 exhibition sold 71 watercolors and four oils. Interest in his work waned, however, with the arrival of impressionism and other European movements around the turn of the century. *Autumn Gust* shows him at his best with his rendition of light and color, shadows modulating both.

The colors in *Autumn Gust*, despite its age, attest to the longevity of works on paper when properly cared for. In the introduction to the catalogue for the exhibition, Marcia L. Vose, gallery vice president, discusses how to care for them.





Alfred T. Bricher (1837-1908), *Afternoon Gust*, 1882. Watercolor on paper, 19¾ x 35 in., signed lower right: 'AT BRICHER'.



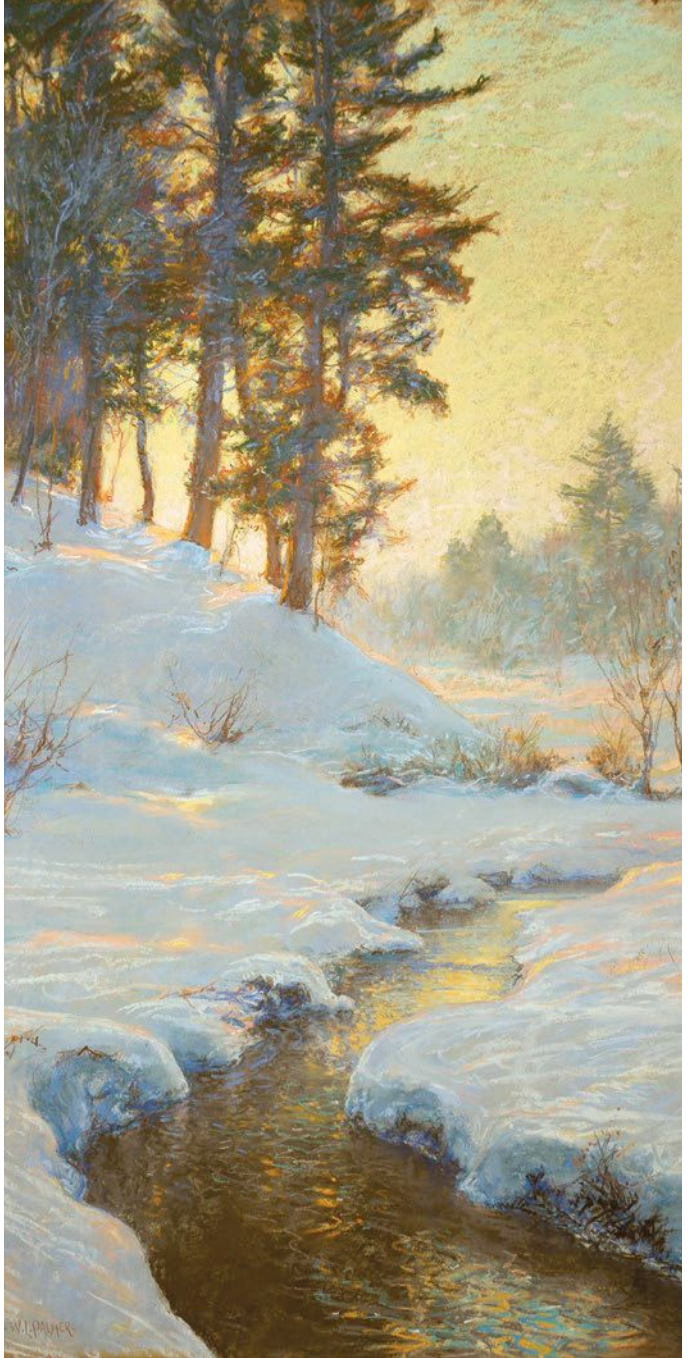


**Liz Haywood-Sullivan**, *Evening of Interesting Conversation*, 2017. Pastel on paper, 36 x 24 in., signed lower left: 'Haywood-Sullivan'.



**Frank W. Benson (1862-1951)**, *Hawk*, 1940. Watercolor on paper, 21½ x 16½ in., signed lower left: 'F. W. Benson / 40 to R.L.'.

Laura Coombs Hills (1859-1952) was born in Newburyport, Massachusetts. She began painting miniature watercolor portraits on ivory and, in 1904, won a gold medal at the St. Louis Exposition. In the 1920s she turned to making pastel flower studies both in plein air and by a window in the studio and even effused about the effects of electric light. She was particular about her pastel sticks and purchased them in Paris or had her friends buy them for



**Walter Launt Palmer (1854-1932)**, *On the Flykill*, ca. 1911. Pastel on paper on panel, 30 x 16 in., signed lower left: 'W. L. PALMER'.





**Laura Coombs Hills (1859-1952),**  
*Little White Rose.*  
 Pastel on paper  
 on panel, 10¼  
 x 8¾ in., signed  
 upper left: 'Laura  
 Hills'.

her on their trips abroad. The breadth of color choices was greater than what she could find in the U.S. She was accused of breaking all the rules of color but replied, "I don't know about the rules, I was experimenting."

Walter Launt Palmer (1854-1932) also worked in pastel on paper. He was born in Albany, New York and showed at the National Academy of Design when he was only 18. Palmer had a head start on his art career as

the son of the famed sculptor Erastus Dow Palmer and taking lessons from Frederic Church when he was in his teens. Church said, "...Wallie is the coming man so far as I can see, and I would like to be of use to him before he gets so far advanced as to not require my aid." He was known for his snow-laden trees over running streams primarily in oil on canvas. *On the Flykill*, 1911, a pastel, he captures the shimmering reflections of the setting sun on the stream as well as on the

snow, which our brains read as white despite the abundance of color.

The exhibition also includes artists working on paper from the galleries' contemporary realist division. Among them is Liz Haywood-Sullivan who has been a Signature Member of the Pastel Society of America since 1998, and from 2013 to 2017 was president of the International Association of Pastel Societies. She is known for the dramatic lighting and the skies in her pastel landscapes and cityscapes. ■



## Figurative Pioneers

*David Park and Milton Avery are the subject of a new exhibition at Hackett Mill*

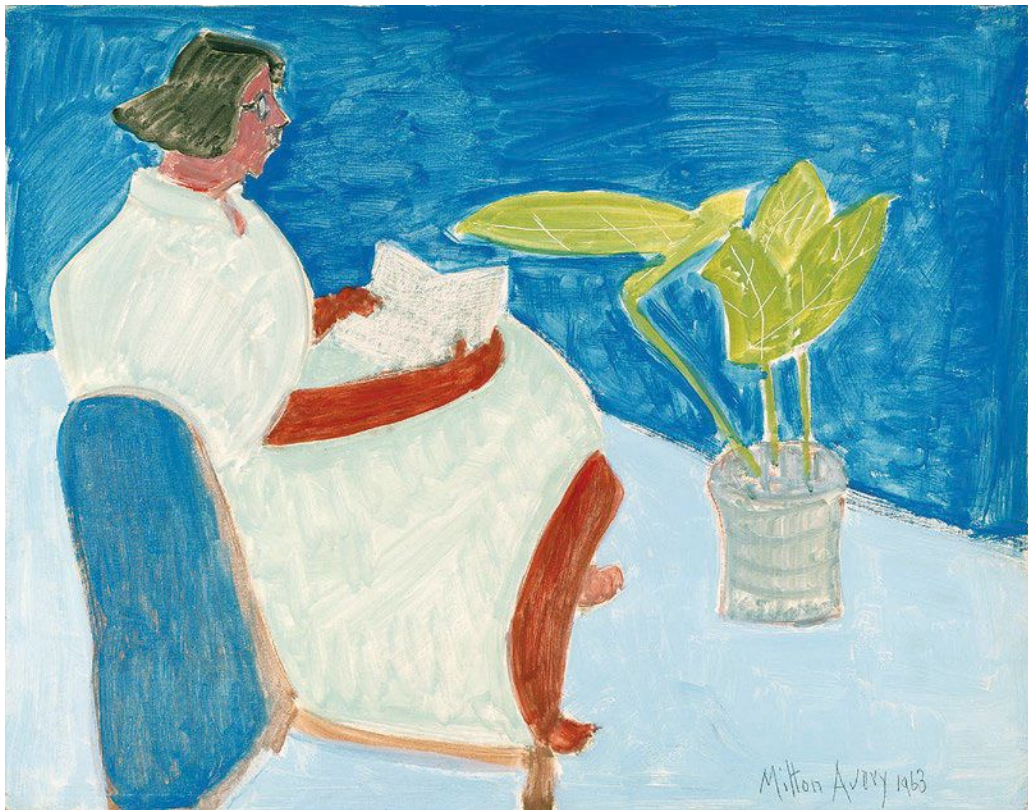
**Through May 31**

**Hackett Mill**

145 Natoma Street, Suite 400  
San Francisco, CA 94105  
t: (415) 362-3377  
www.hackettmill.com

David Park and Milton Avery, the first exhibition to pair two of the 20<sup>th</sup> century's most influential figurative painters, is a thought-provoking and revealing exposition of two midcentury artists who resisted the objective abstraction of their time yet refined it for their own ends. It contains their paintings from the 1930s to the 1960s. Francis

Mill of Hackett Mill in San Francisco explains, "Breaking conventions of historical categories, we juxtapose David Park and Milton Avery for the first time. Park pioneered figurative painting in 1950 when it was very unpopular, ultimately giving birth to the Bay Area Figurative movement. Avery introduced color as the true subject when gesture was paramount,



Milton Avery (1885-1965), *Reader with Plant*, 1963. Oil on canvas board, 22 x 28 in. (AVE-021-OC).



David Park (1910-1960), *Portrait of Lydia Sewing*, 1955. Oil on canvas, 24 x 20 in. (PAR-066-OC).

which gave birth to the American color field movement. Conventional thinking has kept each of these artist's dialogues separate. Together, we see why an artist's personal search for identity is of

universal relevance."

The exhibition continues through May 31.

Both artists had the tenets of abstract expressionism in their view

and were concerned with the surface of the picture plane; Park (1910-1960) building up thick impastos of paint with scenes of domesticity and Avery (1885-1965) reducing detail to a minimum in





Milton Avery (1885-1965), *March Sketching (The Artist's Daughter)*, ca.1940-45. Oil on panel, 20 x 16 in. (AVE-059-OM).

his still lifes and figure paintings.

Roberta Smith wrote of Parks in a 1987 article, "His paintings are not

often big but their brushwork always is. He walked the line between abstraction and representation with consummate

skill, making extravagant use of paint and color, while keeping a close eye on the subject at hand."





**Milton Avery (1885-1965), *Still Life with Mandolin*, 1948. Oil on canvas, 24 x 30 in. (AVE-071-OC).**

*Portrait of Lydia Sewing*, 1955, is Park at his best, painted only five years before his death from cancer at 49.

Avery's *Reader with Plant*, 1963, is a similar domestic scene paired down to its basic shapes and what he considered the real subject: color. Mark Rothko described Avery's subjects as "a domestic, unheroic cast... that often achieves the monumentality of Egypt." Rothko and Avery had worked together in Provincetown, and Rothko delivered the eulogy at Avery's funeral.

Working on the West Coast where he had moved from Boston when he was 17, Park attended the Otis Art Institute briefly before he gravitated toward the lively art scene in Berkeley that, at that time, was a hotbed of abstract expressionism. After WWII he realized

how unfulfilling his abstract paintings were and took nearly all of them to the Berkeley dump. Helen Park Bigelow, in her book *David Park, Painter: Nothing Held Back*, quotes her father, "I was concerned with big abstract ideals like vitality, energy, profundity, warmth. They became my gods. They still are... but I realize that those paintings practically never, even vaguely, approximated any achievement of my aims."

Park, with his teacher Richard Diebenkorn, Joan Brown, Manuel Neri, Nathan Oliveira, Paul Wonner, Elmer Bischoff, Wayne Thiebaud and others made up the Bay Area Figurative Movement in the 1950s and 1960s.

For the early years of his life, Avery was obliged to work in blue-collar jobs to support his extended family. It wasn't

until 1925 when he went to New York that he could concentrate on art. Even then, he worked nights to be able to paint during the day.

At the time of his retrospective exhibition at the Whitney Museum of American Art in 1982, Barbara Haskell wrote, "Avery combined an engagement with purely aesthetic issues with a loyalty to the observed motif. In doing so, he bridged the gap between realist and abstract art. That he initially did this in the twenties and thirties, when subject matter and 'realist' painting were paramount and, later, in the forties and fifties, when they were suspect, attests to the independence of the vision which he sustained throughout his life."

The parallels between Park and Avery are an interesting subject to explore. ■

# Modernist Marriage

*Beatrice Mandelman and Louis Ribak are the subjects of a new exhibition at Modern West Fine Art*

**Through June 10**

**Modern West Fine Art**

177 E. 200 South

Salt Lake City, UT 84111

t: (801) 355-3383

[www.modernwestfineart.com](http://www.modernwestfineart.com)

*By John O'Hern*

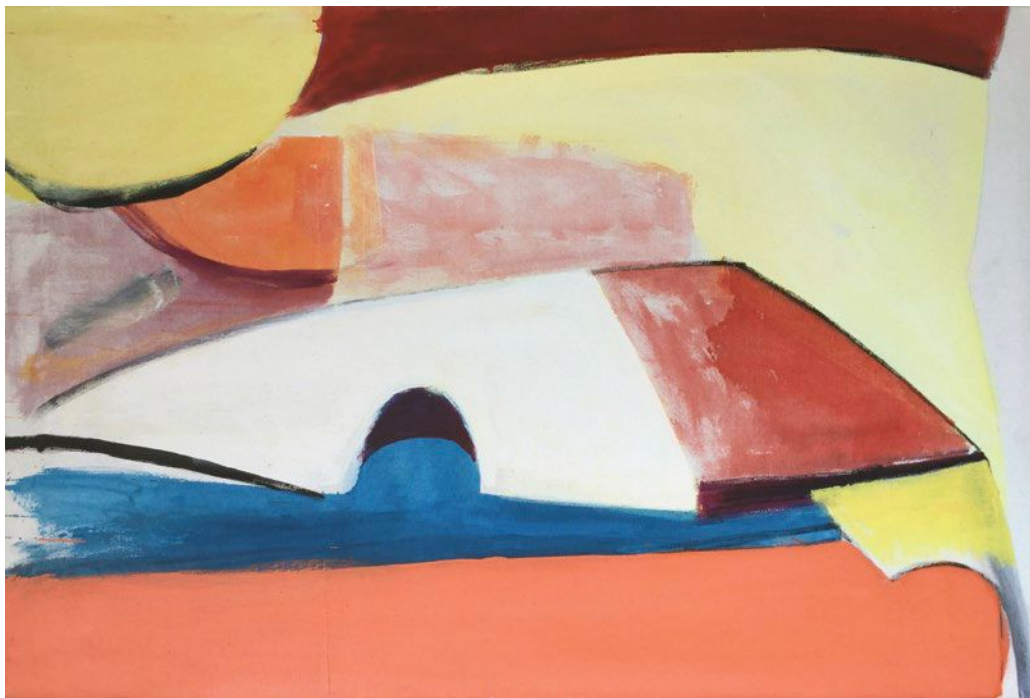
**B**eatrice Mandelman (1912–1998) and Louis Ribak (1902–1979) went to Santa Fe, New Mexico, shortly after their marriage in 1942 to

visit John Sloan who had been Ribak's teacher at the Art Students League of New York. They found Santa Fe congested, so they traveled north to Taos where they decided to settle—far from their roots in the New York art scene and its conflicts between social realism and abstraction.

Taos had an art scene that was more traditional than they were used to, and there were no galleries showing modernist art. The heyday of the Taos Society of Artists, who romanticized the life of the Native population, had long past, however. Mandelman and Ribak

weren't alone in being attracted to a different Taos. Several modern artists had moved there before them and they were soon joined by others. David Witt, former curator of the Harwood Museum in Taos wrote, "They came to Taos separately, but together they ended up creating the most important period in the history of the Taos art community."

Raymond Jonson (1891–1982) curated an exhibition at the University of New Mexico in 1956 featuring a group of artists who became known as the Taos Moderns. The exhibition included the work of avant-garde Taos



Louis Ribak (1902–1979), *Blue Peach Abstract*, 1960s. Oil on canvas, 32 x 50 in.



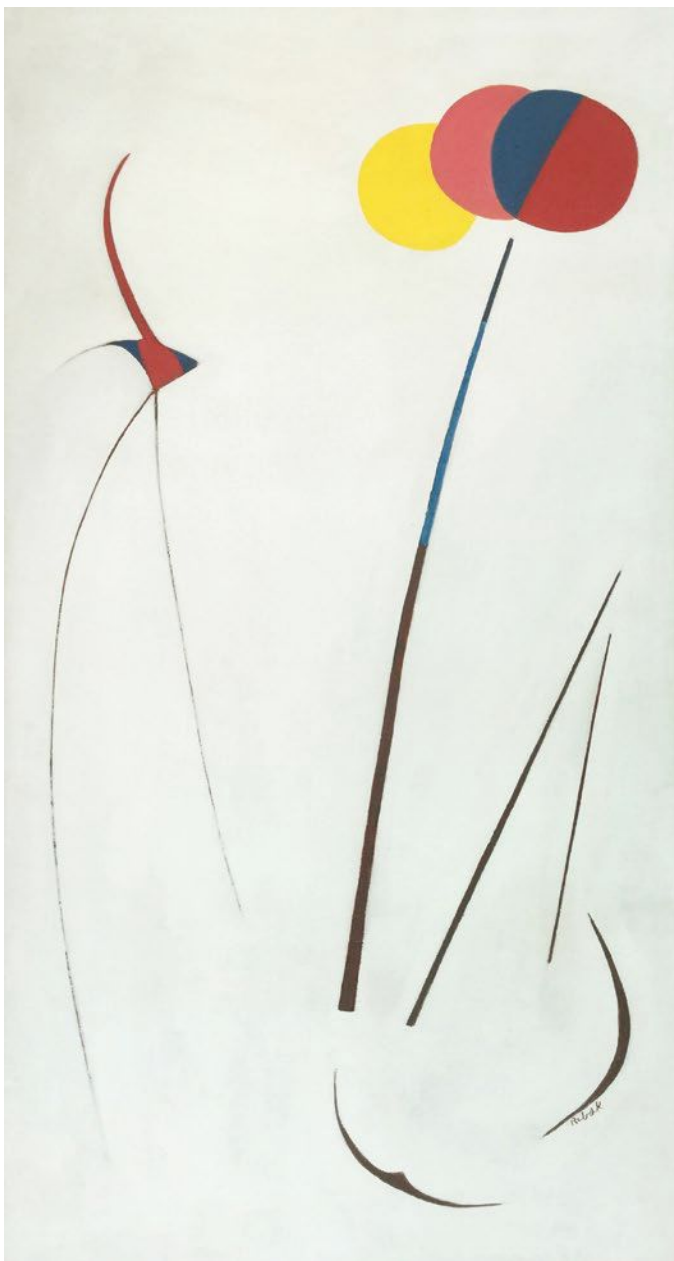
**Beatrice Mandelman (1912-1998), *Yellow, Grey and Blue*, 1970s. Acrylic on Masonite, 59¼ x 44 in.**



artists including Mandelman and Ribak, Andrew Dasburg, Louise Ganthiers, Ward Lockwood, Agnes Martin, Robert Ray, Emil Bistram, Clay Spohn, John De Puy, Howard Cook, Ted Egri, Thomas Benrimo and others.

Mandelman's and Ribak's works are being featured in an exhibition at Modern West Fine Art in Salt Lake City through June 10. The gallery has partnered with Rosenberg & Co. in New York and the University of New Mexico Foundation to present the exhibition curated by Shalee Cooper. It includes works by the two artists from the 1960s and 1970s.

The gallery notes, "The move to the West inspired a new palette and direction for the artists, not only in their surroundings, but also in their relationships with other esteemed artists. Taos matured into one of the epicenters for modern artists including, Georgia O'Keeffe, Agnes Martin, Richard Diebenkorn, Mark Rothko and Clyfford Still. The West became a percolating center for artists and home to Bea and Louis where they founded their own school in 1947, the Taos Valley Art School. This exhibition consists of works by each artist emphasizing how they



**Louis Ribak (1902-1979), *Jugglers*, 1974.** Acrylic on canvas, 74 x 37 in.

**Beatrice Mandelman (1912-1998), *Big Apple, Sun Series No. 12*, 1970.** Oil on Masonite, 35½ x 23¾ in.



**Beatrice Mandelman**  
(1912-1998), *Untitled*,  
1970. Mixed media  
collage on paper,  
20 x 16 in.

worked in consort while establishing their own distinct voices.”

Mandelman began painting abstractly in the 1950s. She had been a social realist and figurative painter. She commented on her and Ribak’s move to the Southwest, “We had...to get acquainted with the forms, the light, the meaning, the whole sense of being here in the West.” The experience changed their work dramatically.

Ribak, too, was a social realist, exhibiting with artists such as Stuart Davis, Reginald Marsh, Maurice Sterne and Raphael Soyer. In 1933, he worked with Diego Rivera on a mural for the lobby at Rockefeller Center. He also moved toward abstraction and a brighter palette after their move to Taos, but acknowledged that he was inspired by the forms of nature.

The University of New Mexico

Foundation manages the Mandelman-Ribak Collection of 50 years of the artists’ works. The collection was assembled and cataloged by the Mandelman-Ribak Foundation, which donated it to the University of New Mexico through its foundation in 2014. When the artists’ personal papers have been archived they will be available to researchers “providing insights into the history of the modernist movement.” ■

## Three Generations

*Somerville Manning's annual American Masters show spans the life of three Wyeths*

**April 27-June 2**

**Somerville Manning Gallery**

Breck's Mill, 2<sup>nd</sup> Floor,  
101 Stone Block Road  
Greenville, DE 19807  
t: (302) 652-0271  
www.somervilemanning.com

Every year, Somerville Manning Gallery in Greenville, Delaware, puts on a show of "American Masters." This year, the title of the exhibition is *Wyeth to Warhol: Modern Masters from Past and Present*. Vickie Manning, owner of Somerville Manning Gallery, explains, "The basis for the theme is the three generations of the Wyeth family: N.C., Andrew and Jamie. The goal is to include work from them, put into context by everything else that was going on in the art world in during those generations."

From N.C. Wyeth, *Ethan Allen, Forerunner of Independence* will be on view. It was initially used as an advertising image for Dixon Ticonderoga pencils, and later appeared in *The Saturday Evening Post* and was reproduced as a poster. "It's a classic N.C., and it's also classic American history," notes Manning. "It's large and dramatic, but fun at the same time."

In Jane Peterson's *The Flapper*, a young woman examines herself in a mirror. The 1929 oil is an example of Peterson's more modernist work, with its tightly structured composition. With the sitter's dress and surroundings done in muted greens and whites, her red hair and extravagant yellow hat become the



Jane Peterson (1876-1965), *The Flapper*, ca. 1929. Oil on canvas, 30 x 24 in.

focal point of the painting. One of the earlier examples in the show comes from Childe Hassam. His *Summer Afternoon, Appledore* was completed in the mid-1890s. Hassam often traveled to Appledore, part of the Isle of Shoals off the coast of New Hampshire, where he found inspiration

in the garden of poet, horticulturalist and ornithologist Celia Thaxter. "She was an interesting figure, and they had a really lovely connection," Manning says. *Summer Afternoon, Appledore* depicts the island's rocky coast.

From Abbott Fuller Graves comes the Boston School painting *In the*





N.C. Wyeth (1882-1945), *Ethan Allen, Forerunner of Independence*, 1934. Oil on canvas, 46 $\frac{1}{8}$  x 36 $\frac{1}{4}$  in.



Childe Hassam (1859-1935), *Summer Afternoon, Appledore*, mid-1890s. Watercolor on paper, 14 x 10 in.





**Abbott Fuller Graves**  
(1859-1936),  
*In the Garden*,  
ca. 1910s. Oil on  
board, 14 $\frac{1}{4}$  x 17 $\frac{7}{8}$  in.

*Garden*. A lifelong friend of Hassam, Graves was particularly well known for his floral and garden works. *In the Garden* was likely painted in plein air—an approach that he adopted while living in Paris in the early 20<sup>th</sup> century—and depicts a woman sitting among the flowers on a sunny day.

*Wyeth to Warhol* also includes work from the mid- to late 20<sup>th</sup> century, including Andrew Wyeth's 1958 watercolor *Dry Well* (*Rain Barrel*) and Andy Warhol's 1983 *Valentine's Heart Ad* (*Heart Fund*). Contemporary artists including Bo Bartlett, David Hockney and Wolf Kahn will also be represented. *Wyeth to Warhol* opens April 27 at Somerville Manning Gallery and remains on view through June 2. ■



**Alfred Henry Maurer** (1868-1932),  
*Flowers in White Pitcher*, 1926-8. Watercolor and gouache on paper, 22 $\frac{7}{8}$  x 18 $\frac{1}{8}$  in.



## Line and Color

*The exhibition Tadasky: Series D spotlights the artist's exploration of thick and thin lines*

**Through July 28**

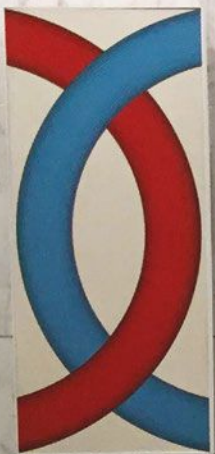
**Lobby Gallery**

499 Park Avenue  
New York, NY 10022  
t: (212) 759-9200  
[www.499parkavenue.com](http://www.499parkavenue.com)

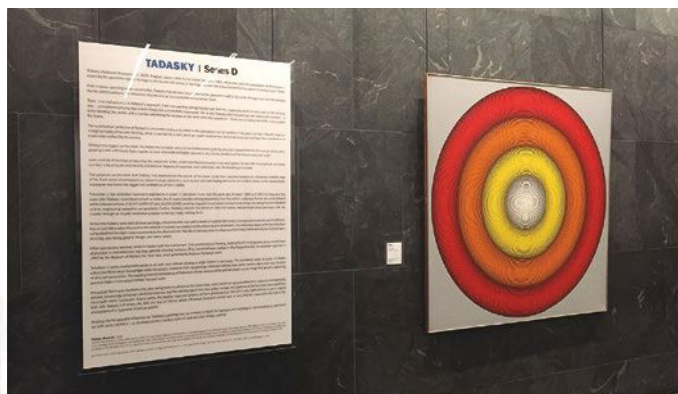
Between 1966 and 1967, abstract artist Tadasky created his *Series D* works that moved from his early concentric circles, which concentrated on arrangements, to a focus on the thickness and thinness of lines. This includes using the spherical shapes in a variety of sizes and creating vertically

oriented paintings that seemingly cascade like waterfalls. Through July 28, nine works from this period will be on display at the Lobby Gallery at 499 Park Avenue in New York City.

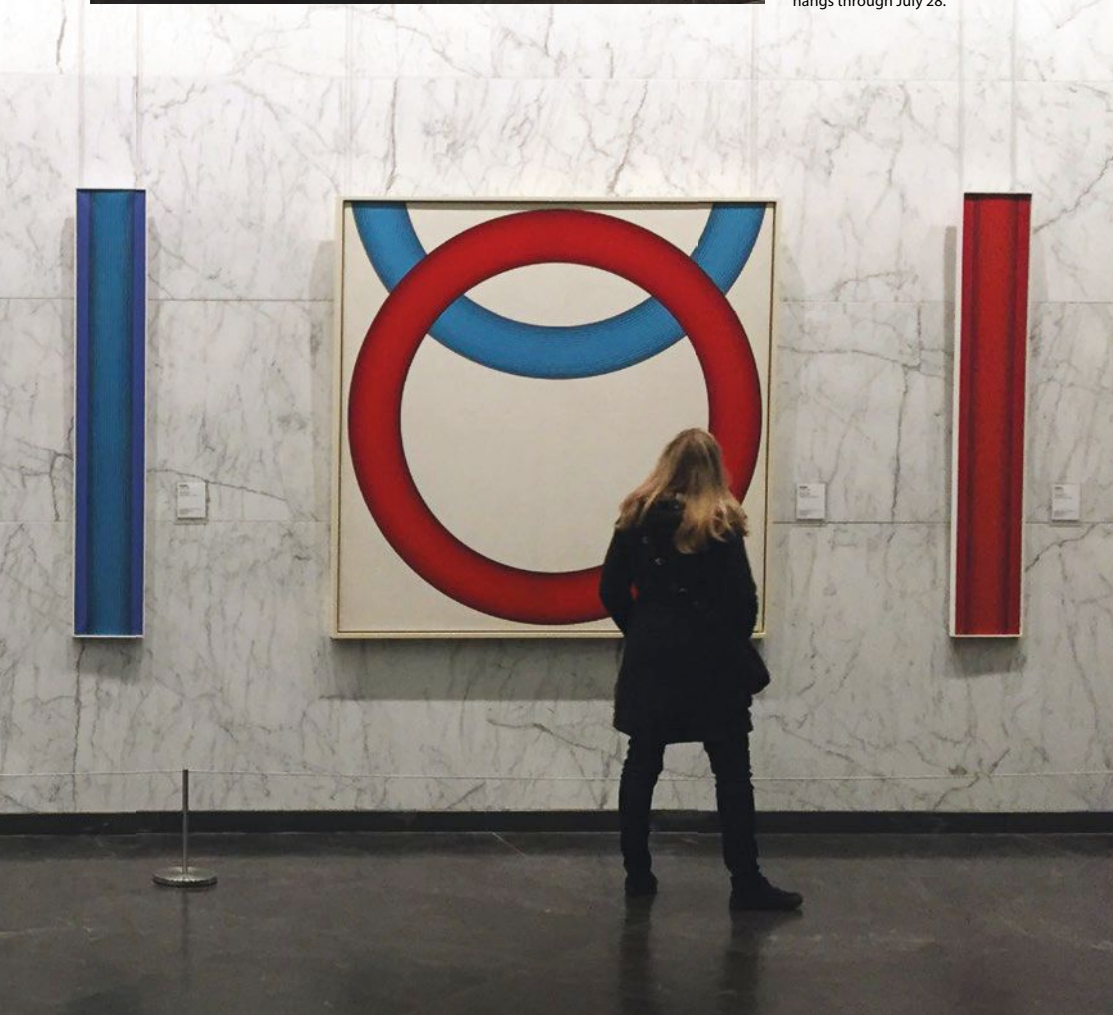
In describing the series, Thomas Micchelli writes in his catalog essay, "Coming only a few years after



Works from *Tadasky: Series D* on view at the Lobby Gallery at 499 Park Avenue in New York City.



The exhibition, featuring works created by the artist in 1966 and 1967, hangs through July 28.



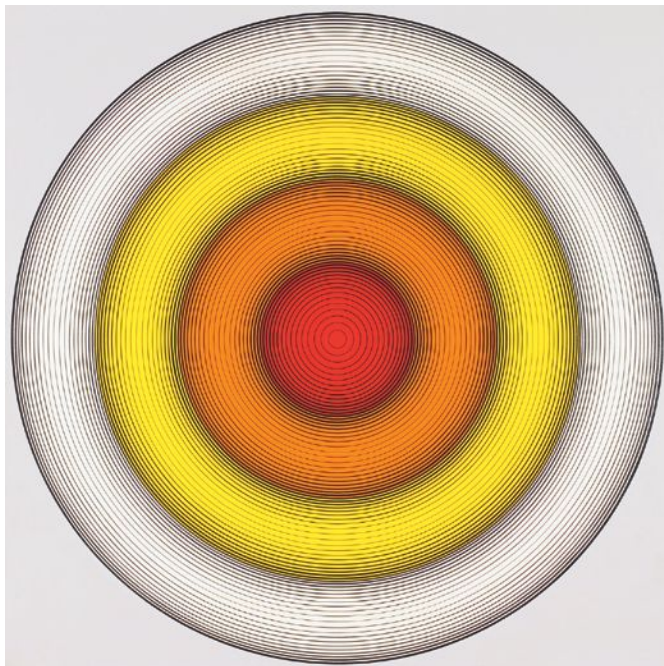


Tadasky committed himself to circles, the *D Series* includes striking departures from the artist's customary format of a circle enclosed within a square canvas. In *D-155* (1966-67) and *D-156A* (1966), severely cropped circular bands interlock and overlap, disrupting the calm embodied by their neighboring concentric compositions. Further, Tadasky extracts the bands of color into narrow, vertical single-stripe paintings, which are created through an equally meditative process involving a large, rotating drum."

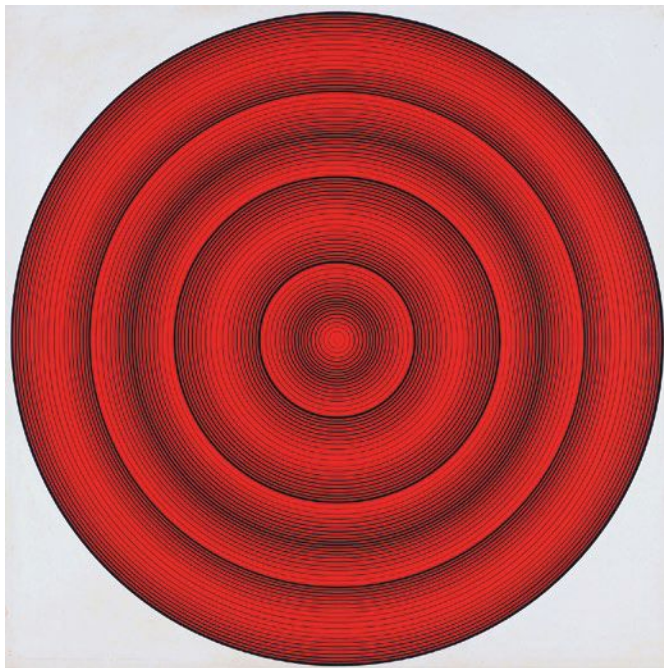
Color is also important to the work Tadasky created, as he "aimed for optical blending," say Emily Lenz, director of D. Wigmore Fine Art. "In the *D Series*, Tadasky paints monochrome paintings in red, *D-129*, and blue, *D-127*, to draw the viewer's attention to the larger rings of color (three rings around a center orb). The adjustment of thin and thick black lines can give the impression of changes in color but it is in fact one single color. Tadasky created the red and blue painting *D-128* to bring the two other paintings into conversation with each other." Other paintings in the show, such as *D-130*, have a variety of colors—in this instance white, yellow, orange and red.

When Tadasky moved to the United States in 1961, his goal was to create the perfect circle and ended up developing a calibrated turntable that he rotated with one hand while applying paint with a very fine Japanese calligraphy brush. The thinness of the brush aided in making the precise circle. Micchelli writes, "Look carefully at the lines constructing the concentric circles, and it soon becomes evident that what greets the eye with the exactitude of an inkjet is in fact a brushstroke animated by infinitesimal degrees of expansion and contraction, like the breathing of a snake."

The exhibition is part of a two-decadelong series of exhibitions featuring large-scale works by significant abstract painters at 499 Park Avenue, which is supported by the building's owners, American Realty Advisors. For this show, D. Wigmore Fine Art worked with curator Jay Grimm and Lenore Goldberg from Hines, who manage the building. ■



Tadasky (b. 1935), *D-130*, 1966. Acrylic on canvas, 68 x 68 in.



Tadasky (b. 1935), *D-129*, 1966. Acrylic on canvas, 68 x 68 in.



# EVENTS & FAIRS

Coverage of all the major art fairs and events taking place across the country.



Charles Sheeler (1883-1965), *Red Against the White*, 1957. Tempera on board, 5 x 6 in., signed and dated lower right: 'Sheeler - 1957'. On view at Menconi + Schoelkopf during *Just Off Madison*, May 22.

## 94 Arms Wide Open

During American Art Week, New York City private art galleries will open their doors to the public

## 98 Spring Season

Art New York is joined by Frieze and TEFAF New York Spring to create a powerhouse weekend of art fairs in May

# Arms Wide Open

*During American Art Week, New York City private art galleries will open their doors to the public*

**May 22, 5-8 p.m.**

**Just Off Madison**

New York, NY

[www.justoffmadisongalleries.com](http://www.justoffmadisongalleries.com)

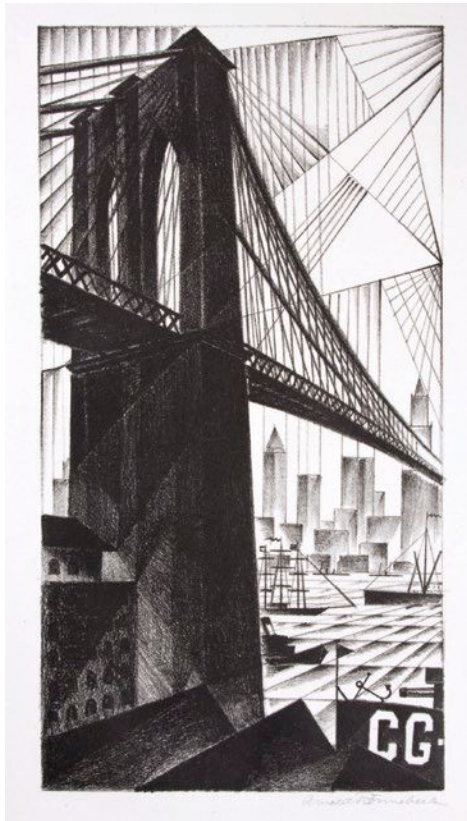
The biannual event *Just Off Madison* is back to offer fine art collectors and enthusiasts the chance to view exceptional American artwork. Set during New York's spring *American Art Week*, 14 dealers and galleries along the Upper East Side of Manhattan will open their doors to the public for three hours on Tuesday, May 22. Participating galleries and dealers this spring include Michael Altman Fine Art & Advisory, Betty Krulik Fine Art, Jonathan Boos, Kraushaar Galleries, Menconi + Schoelkopf, Avery Galleries, Conner • Rosenkranz, Hollis Taggart Galleries and more.

"This year we're excited to welcome Michael Altman Fine Art and Advisory, showing with *Just Off Madison* for the first time," says Betty Krulik, who organizes the event. This year she explains that most galleries are presenting modern 20<sup>th</sup>-century American art, but there will be a number of fine historical pieces as well.

"It is like an art fair," says Hollis Taggart, owner of Hollis Taggart Galleries. "One can see all the new things on the market at one time without spending days and days, or making appointments and traveling all around the area. It...also has a great social aspect to it because everyone shares camaraderie at this event." Hollis Taggart Galleries will be showing abstract expressionist works, emphasizing women artists and covering



**Eastman Johnson (1824-1906), *Girl by the Hearth*, 1878.** Oil on board, 13 $\frac{1}{8}$  x 7 $\frac{1}{2}$  in. Courtesy Debra Force Fine Art.

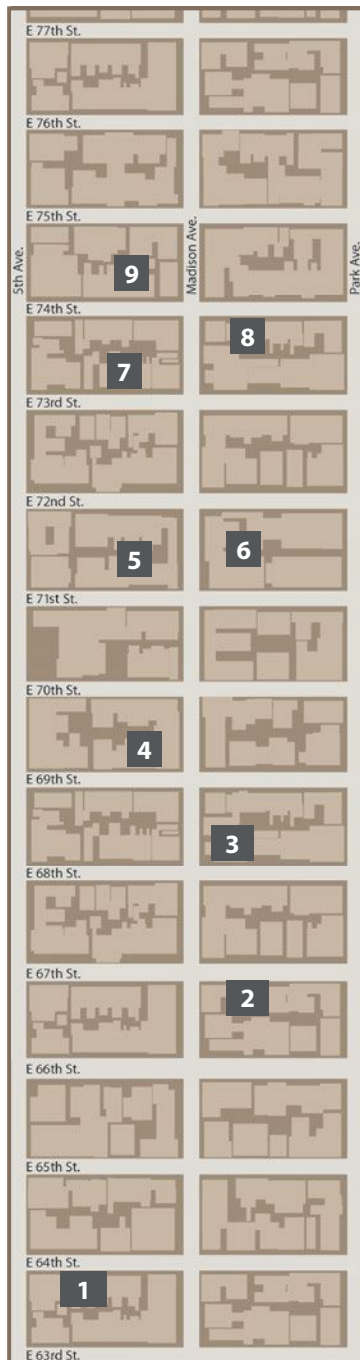


**Arnold Rönnebeck (1885-1947), *Brooklyn Bridge*, ca. 1925.**  
Lithograph, 12½ x 6⅞ in., signed lower right: 'Arnold Rönnebeck'.  
Courtesy Conner • Rosenkranz, LLC.



**John Marin (1870-1953), *Waterfront, Manhattan*, 1936.** Watercolor, crayon and graphite on paper, 21¼ x 26¼ in., signed and dated lower right: 'Marin 36'. Courtesy James Reinish & Associates, Inc.

## HOW TO FIND US



**1. Jonathan Boos:**  
18 E. 64<sup>th</sup> Street,  
4<sup>th</sup> Floor, New York,  
NY 10065

**Hollis Taggart  
Galleries:**  
18 E. 64<sup>th</sup> Street, 3F,  
New York, NY 10065

**2. TAYLOR |  
GRAHAM:** 32 E. 67<sup>th</sup>  
Street, New York,  
NY 10065

**3. Michael Altman  
Fine Art & Advisory:**  
33 E. 68<sup>th</sup> Street, 5F,  
New York, NY 10065

**4. Debra Force Fine  
Art, Inc.:** 13 E. 69<sup>th</sup>  
Street, Suite 4F,  
New York, NY 10021

**Menconi +  
Schoellkopf:**  
13 E. 69<sup>th</sup> Street,  
Suite 2F, New York,  
NY 10021

**David Tunick, Inc.:**  
13 E. 69<sup>th</sup> Street, New  
York, NY 10021

**5. Lois Wagner Fine  
Arts, Inc.:** 15 E. 71<sup>st</sup>  
Street, Suite 2A,  
New York, NY 10021

**Kraushaar Galleries:**  
15 E. 71<sup>st</sup> Street,  
Suite 2B, New York,  
NY 10021

**6. Betty Krulik  
Fine Art, Ltd.:** 50 E.  
72<sup>nd</sup> Street, Suite 2A,  
New York, NY, 10021

**Avery Galleries:**  
50 E. 72<sup>nd</sup> Street,  
Apt. 2A, New York,  
NY 10021

**7. James Reinish  
& Associates:**  
25 E. 73<sup>rd</sup> Street,  
2<sup>nd</sup> Floor, New York,  
NY 10021

**8. Meredith Ward  
Fine Art:** 44 E. 74<sup>th</sup>  
Street, Suite G,  
New York, NY 10021

**9. Conner •  
Rosenkranz, LLC:**  
19 E. 74<sup>th</sup> Street,  
New York, NY 10021





**Walt Kuhn (1877-1949),** *Lavender Plums*, 1938. Watercolor on paper, 13 x 10 in. Courtesy Lois Wagner Fine Arts, Inc.



**Robert Henri (1865-1929),** *Portrait of Mary Jo O'Malley*, ca. 1924. Oil on canvas, 24 x 20 in., signed lower right; signed and titled verso. Courtesy Jonathan Boos.



**Alfred Wordsworth Thompson (1840-1896),** *Landing on the Rappahannock*, 1879. Oil on canvas, 20 x 32½ in., signed and dated lower right: 'Wordsworth Thompson -79-'. Courtesy Betty Krulik Fine Art, Ltd.



**Charles Sheeler (1883-1965),** *Red Against the White*, 1957. Tempera on board, 5 x 6 in., signed and dated lower right: 'Sheeler - 1957'. Courtesy Menconi + Schoelkopf.

the 1940s through the 1970s. “There is a resurgence of interest and focus on women abstract expressionists, who, in their own time were so often marginalized or overlooked,” Taggart says.

Placing works of African-American sculptors and painters in full view, Conner • Rosenkranz will feature the artwork of Beauford Delaney, Elizabeth Catlett and more. Two massive stained-glass windows created by Robert Winthrop Chanler and commissioned in 1918 by Gertrude Vanderbilt Whitney will be on display

as well, says Mark Ostrander of Conner • Rosenkranz.

“We always look forward to the quality and diversity of visitors to *Just Off Madison*, from scholars and museum professionals, to serious collectors, beginning collectors and people who simply enjoy looking at art,” says Katherine Degn, director of Kraushaar Galleries. In a “goodbye to winter and salutation to summer,” the 71<sup>st</sup> Street gallery will show works with brightly colored landscapes and a minor focus on pieces involving fruit.

Displaying a range of exceptional works from early American modernism—including an early modernist collage by Joseph Stella—Menconi + Schoelkopf hopes to guide collectors through the buying experience, whether they are making their first purchase or continuing to craft an established collection. Says gallery director Jonathan Spies, “*Just Off Madison* is always a great moment for our clients to quickly see a number of dealers and spaces that they might otherwise not think to try.” ■

# Spring Season

*Art New York is joined by Frieze New York and TEFAF New York Spring to create a powerhouse weekend of art fairs in May*

**May 3-6**

**Art New York**

Pier 94

12<sup>th</sup> Avenue at 55<sup>th</sup> Street

New York, NY 10019

t: (800) 376-5850

[www.artnyfair.com](http://www.artnyfair.com)

**A**reimagined and revisited *Art New York* will now set the tone for what is turning out to be the new art fair season in the city. Coming together over the first weekend in May, *Art New York* will be joined by *Frieze New York* and TEFAF's *New York Spring* show creating a holy triumvirate of art fairs showcasing everything from classical historic European and American art to leading contemporary offerings.

"It's working out well for us," says Nick Korniloff, founder and director of *Art New York*. "There's obviously a huge interest in art that week with the major galleries opening new shows, new exhibitions at the museums and major auctions. So, it's a busy time for the art market. When you consider those activities, as well as *Frieze* and TEFAF joining the calendar, you'll see



*Art New York at Pier 94. Photo by David Willems.*

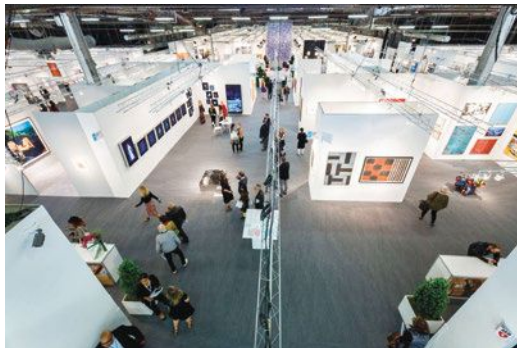
people flying in from all over the globe that weekend."

*Art New York* was launched in 2015 by Korniloff and his partners Mike Tansey and Brian Tyler in 2015 as *Art Miami New York*. The fair changed its name in 2017 to *Art New York* and this year will add *CONTEXT New York*, a counterpart to its Miami fair of the same name that was launched in 2012. *CONTEXT* provides collectors a chance to acquire works from emerging and midcareer artists.

Galleries participating in *Art New York* include Adelson Galleries, Rosenfeld Gallery, Taylor | Graham,

and Vallarino Fine Art.

"All of our shows offer a great opportunity for the most seasoned collectors to come in and find a gem for their collection," says Korniloff. "With this group of galleries, featuring work from emerging, midcareer to blue-chip, one can find a de Kooning, Warhol or a Lichtenstein. Art fairs have become the number one format for galleries to go out and meet new collectors one on one and establish relationships. And artists enjoy them because they are able to get feedback on how collectors are reacting to their work." ■



**Left: Carl Holty (1900-1973), *White Driftwood*, 1952. Oil on canvas, 52 x 44 in. Courtesy Taylor | Graham.**

**Right: *Art New York* will feature booths from a selection of historic and contemporary dealers. Photo by David Willems.**



# MUSEUM EXHIBITIONS

Insights from top curators about the major exhibitions of historic American art being organized at key American museums.



Thomas Cole (1801-1848), *Catskill Mountain House; The Four Elements*, 1843-44, Oil on canvas, 28½ x 36½ in. Private Collection. On view at the Thomas Cole Historic Site.

## 100 Poems of Patriotism

N.C. Wyeth illustrations from 1922 poetry book now on view at the Farnsworth Art Museum in Maine

## 108 The Rockies and the Alps

The Newark Museum showcases the rugged art of Alpine painting

## 104 Picturesque and Sublime

The Thomas Cole Historic Site celebrates the 200<sup>th</sup> anniversary of the artist's arrival in America

## 112 Maine Master

The Farnsworth Art Museum opens two exhibitions of Andrew Wyeth's work

# Poems of Patriotism

*N.C. Wyeth illustrations from 1922 poetry book now on view at the Farnsworth Art Museum in Maine*

**June 16–October 28**

**Farnsworth Art Museum**

16 Museum Street  
Rockland, ME 04841  
(207) 596-6457

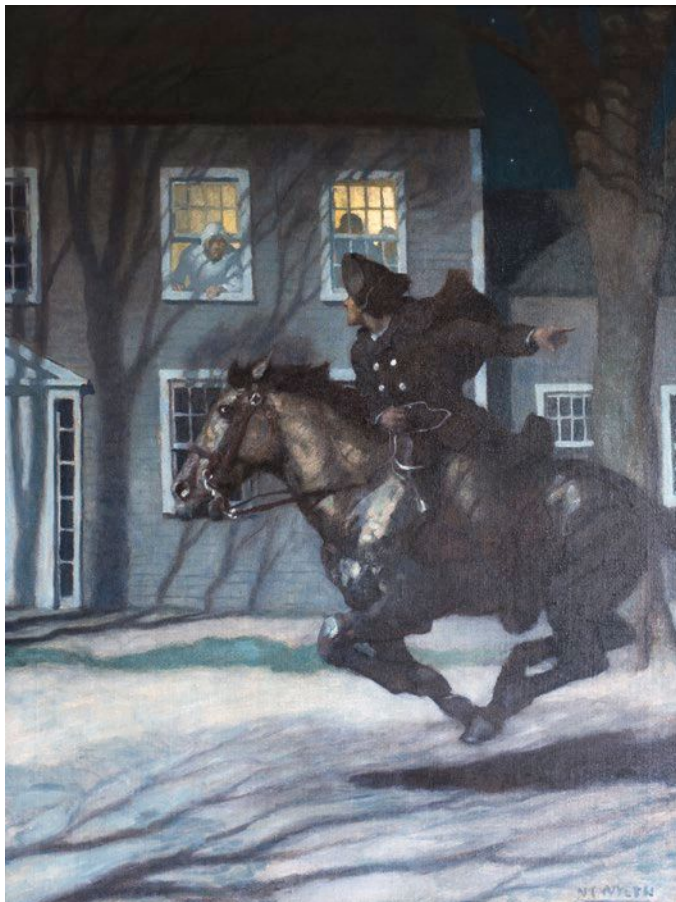
[www.farnsworthmuseum.org](http://www.farnsworthmuseum.org)

In 1922, following the devastation of World War I, Scribner's publishing house sought to commemorate the valiant victory and the heroism of American soldiers by re-publishing Brander Matthews' 1882 poetry compilation *Poems of American Patriotism*, which contained iconic works from Henry Wadsworth Longfellow, Francis Scott Key, Walt Whitman and many others.

With the war's carnage still fresh in readers' minds, Scribner's cut some poems and added others, and decided to add illustrations that would invoke the patriotic spirit that runs through the poetry. The publishing powerhouse turned to one of its most bankable stars, N.C. Wyeth, who had, within the previous decade, illustrated definitive editions of *Treasure Island*, *Robinson Crusoe*, *The Last of the Mohicans* and others.

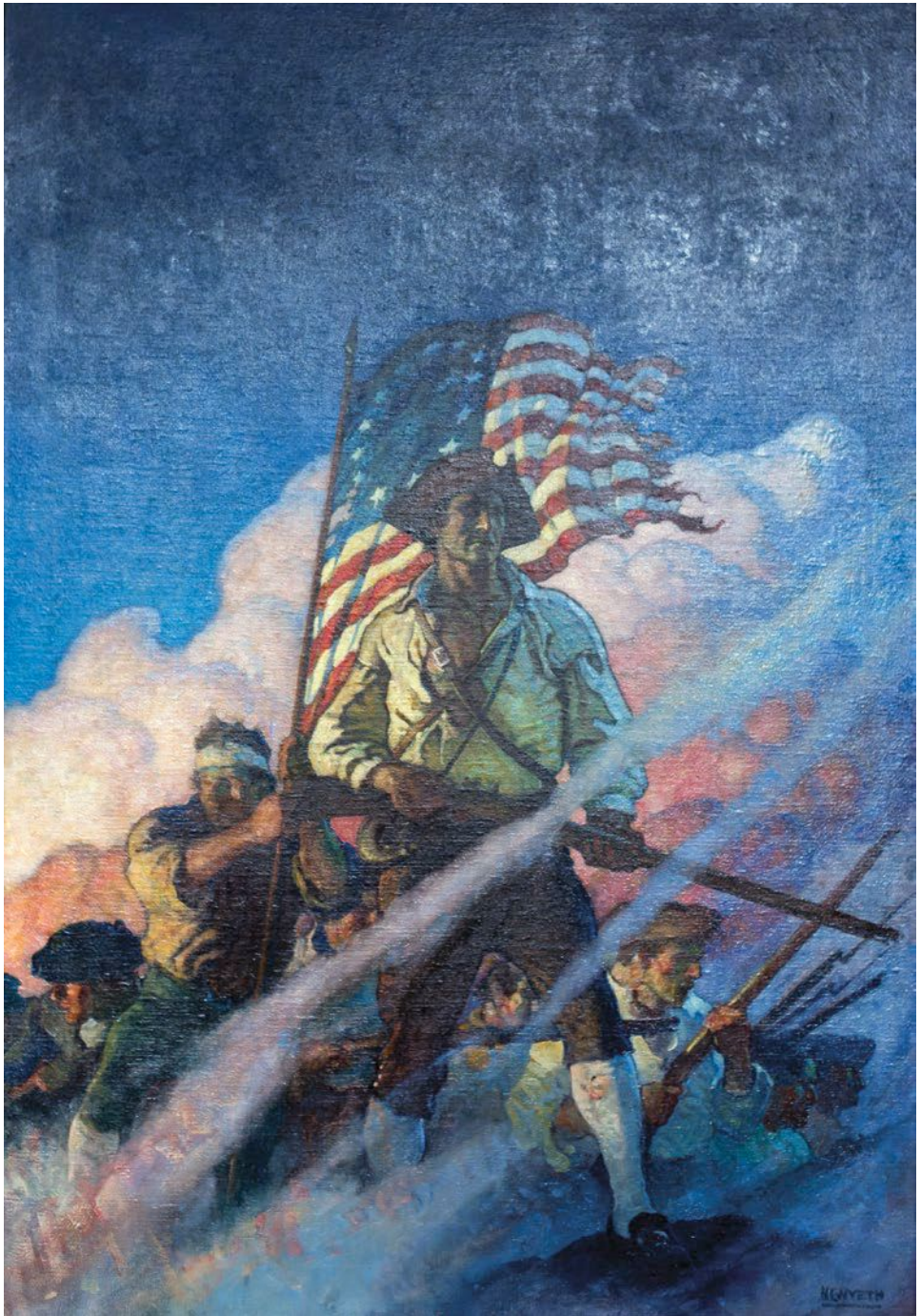
The book was a sensational hit, but the story doesn't end there. The completed paintings—17 in all, including a frontispiece and a cover featuring an American doughboy in World War I—were eventually sold to an athletic director at the Hill School in Pottstown, Pennsylvania. He later donated them to the school, which has displayed them in a dining hall for decades. The dining hall is slated for a renovation, so all 17 works from *Poems of American Patriotism* are on loan to the Farnsworth Art Museum in Rockland, Maine. The exhibition, *N.C. Wyeth: Poems of American Patriotism*, opens June 16 and continues through October 28.

The Farnsworth was chosen for the temporary exhibition due to a previous exhibition of the works in 2010. For this second showing of the paintings, Farnsworth chief curator Michael Komanecky has completed additional scholarship related to the works, particularly in relation to the attitudes toward poetry during those pivotal years in the late-19<sup>th</sup> century and early-20<sup>th</sup> century. It was a period before film and television, and even radio, when most Americans experienced the arts



**N.C. Wyeth (1882-1945), *Paul Revere (Paul Revere's Ride)*, 1922.** Oil on canvas, 40¼ x 30¼ in. Collection of The Hill School, Pottstown, PA.



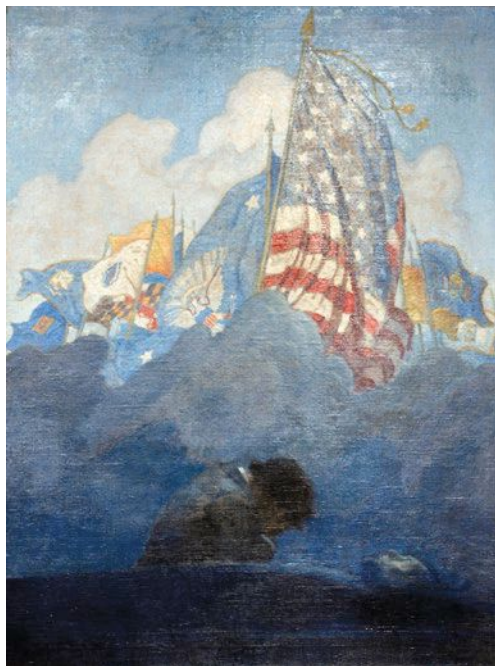


N.C. Wyeth (1882-1945), *The Old Continentals*, 1922. Oil on canvas, 40 x 28 $\frac{1}{4}$  in. Collection of The Hill School, Pottstown, PA.





N.C. Wyeth (1882-1945), *Washington (Washington Reviewing His Troops; Washington Reviewing the Troops)*, 1922. Oil on canvas, 40 x 30 1/4 in. Collection of The Hill School, Pottstown, PA.



**N.C. Wyeth (1882-1945), *O Captain! My Captain!*, 1922.** Oil on canvas, 39 1/8 x 30 1/8 in. Collection of The Hill School, Pottstown, PA.



**N.C. Wyeth (1882-1945), *Barbara Frietchie*, 1922.** Oil on canvas, 40 1/8 x 30 in. Collection of The Hill School, Pottstown, PA.

through live performance, fine paintings and sculpture, books and poetry.

“Diving into the paintings again I was pleased to find a far richer and deeper story about the prevalence and popularity of poetry in middle-class culture beginning after the Civil War and continuing well into the 20<sup>th</sup> century,” Komanecky says. “It’s hard to imagine it today because poetry isn’t given that much attention, but poetry played a pivotal role in American culture, so much that students in every public school of the day were asked to read, study, recite and memorize poetry. I still bump into people, typically older people, who can recite poems from memory even to this day, and that was because they grew up in a time when poetry was critically important to American culture.”

Komanecky continues: “It was in this period that is reflected so accurately in *Poems of American Patriotism*, which was beautifully illustrated by N.C. Wyeth.”

Illustrations include several famous Wyeth works: *Paul Revere (Paul Revere’s Ride)*, showing Revere and his horse,

all four feet airborne, galloping past a home that has been stirred awake by his warnings about the British army; *The Old Continentals*, with its battle-ravaged colonists heroically standing amid the hazy fog of war; and *Washington Reviewing His Troops*, which shows General George Washington, his coat fluttering in a frigid gust of wind, inspecting a row of soldiers. The works are rendered in Wyeth’s unmistakable style, with his sense of movement, vibrant background colors and cinematic compositions.

“N.C. was a very deft painter. When he was preparing illustration for any book or article he did thorough research of the materials, including people and places, the subjects he selected...his paintings were about capturing his subjects in an idealized way. He knew the time and place he was depicting and he captured it wonderfully,” Komanecky says. “The paintings are roughly 40 inches high because he understood how the printing process worked, and how they would be photographed and reproduced. He painted a limited amount of detail where

he had to. The images were reproduced in color, so his colors are very lively and bold. He knew how to paint so it would translate to the finished project, as did the people he learned from, people like Howard Pyle and Frank Schoonover.”

The horrors of World War I, the event which precipitated the republication of the book, were certainly violent beyond comprehension—trench warfare, chemical weapons, larger and more destructive bombs and artillery—but those aspects are largely absent as Wyeth painted a more romantic notion of patriotism. “To me it’s an aspect of the works that stands out,” Komanecky says. “His depictions of heroes often in the midst of conflict and war, are sanitized. They don’t show the gruesomeness and the carnage of war, and it’s understandable for a number of reasons. It took restraint, especially when you think about the terrible devastation that was visited on people during World War I—people had enough, and they wanted to look back on it all in a different way.”

The exhibition continues through October 28 in Maine. ■



# Picturesque and Sublime

*The Thomas Cole Historic Site celebrates the 200<sup>th</sup> anniversary of the artist's arrival in America*

**May 1–November 4**

**Thomas Cole Historic Site**

218 Spring Street  
Catskill, NY 12414  
t: (518) 943-7465  
www.thomascole.org

by James D. Balestrieri

**L**ike two repoussoir trees—one gnarled and majestic, the other vernal and green—that frame many early landscapes, two ideas: one

tried and true, the other fresh, bookend *Picturesque and Sublime: Thomas Cole's Trans-Atlantic Inheritance*, the new exhibition opening at the Thomas Cole National Historic Site in Catskill, New York, on the site of the artist's restored home and studio.

Focusing on Cole's return to Great Britain—he had emigrated from the textile mill city of Bolton with his family in 1818—and his subsequent studies and travels in Italy from 1829 to 1832, the exhibition argues the artist's real appreciation and love of the American wilderness and his stance against

unbridled development really takes shape in Europe, where he bore witness, as an adult, to the impact of advanced industrialization and apprehended the cyclical nature of history that had ground down even the mightiest of empires: Rome. Europe refines the philosophical refrain of Cole's painting: while nature truly is sublime, Thomas Cole's art says, the works of man only seem so.

The beautiful and the sublime—with the crucial mediating concept of the picturesque—is the old idea, one that originates with the Roman philosopher Longinus and was resurrected and refined



Thomas Cole (1801–1848), *Italian Scene Composition*, 1833. Oil on canvas, 37½ x 54½ in. New-York Historical Society, 1858.19.





**Thomas Cole (1801-1848),** *Catskill Mountain House; The Four Elements*, 1843-44. Oil on canvas, 28½ x 36½ in. Private Collection.

by the British political scientist and aesthetician Edmund Burke in the 1790s. Beauty here is order, balance and light, inspiring joy and a sense of union and communion. The French painter Claude Lorrain, when Cole saw his works in Europe, epitomized the beautiful. The sublime, by contrast, is vastness, darkness, storms, impenetrability, mystery, inspiring fear and awe. J. M. W. Turner—whom Cole would meet in England—would have been an arbiter of the sublime in landscape. In between, the picturesque, rugged but not inaccessible, vast but not vertiginous, would have been exemplified for Cole in the works of the 17<sup>th</sup>-century



**Thomas Cole (1801-1848),** *Button Wood Tree*, 1823. Ink on paper, 13½ x 16½ in. Albany Institute of History and Art, 1958.28.36.

Italian painter Salvator Rosa. Of course, these categories are fluid, but they rise from the psychological notion that fear is the strongest emotion, and that the fear of death is the strongest fear.

The Atlantic World is the new idea, a concept that removes the sense of isolation from Euro-American historiography post-Columbus and links currents of thought to the great movements of people between Europe, the Americas, the Caribbean and Africa that begin in the 15<sup>th</sup> century. By dint of this cross-pollination of ideas, the exhibition situates Thomas Cole in his times, locating key sources of his inspiration. It also repudiates the tired idea of American culture as a self-made, unalloyed invention of the American soil and character.

Through seeing the works of

masters such as Lorrain, Turner and Rosa, through seeing the ruins of Roman aqueducts and temples, and—importantly—through seeing, via the prints on paper that circulated throughout the Atlantic World, Cole developed the point of view that would underpin his artistic practice: that America was a new kind of Eden, an unspoiled wilderness rather than the well-ordered garden in Genesis, an Eden rapidly being despoiled by rampant industrialization and an unthinking myth of progress. Their subjects ranged from biblical and mythical stories, prints and natural wonders, to the burgeoning communities and aspects of human labor and capitalism found in his friend and rival William Guy Wall's *Hudson River Portfolio*.

Cole working through the landscape

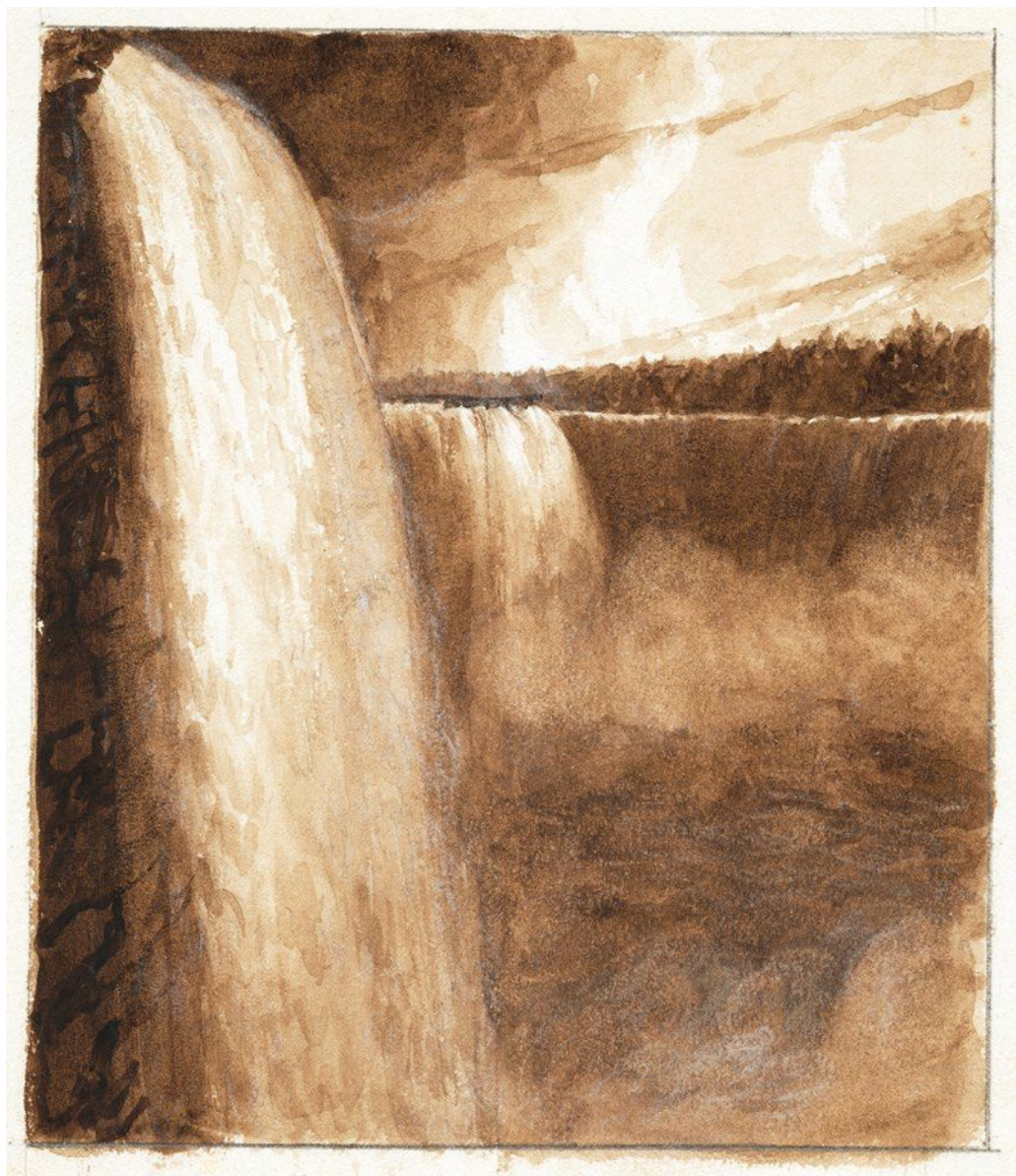
artists of the past in his monumental quintet (now on view at the Met and always on view at the New York-Historical Society) *The Course of Empire*, is an ingenious part of the thesis of the exhibition. The five paintings, working from *The Savage State* through empire's rise and decline and back to nature's reclamation in *Desolation*, the five works might be subtitled *The Course of Landscape Painting*, where artistic ontogeny recapitulates phylogeny, each painting expressing and transcending all that Cole had learned from his progenitors.

The sublime, as Cole achieved it, becomes our beautiful. In a *Catskill Mountain House*; *The Four Elements*, a fantasy of earth, air, fire and water threaten to consume the famed tourist hotel in the Catskills. The Mountain



John Robert Cozens (1752-1797), *Oak*, from 'Studies of Trees', 1789. Soft-ground etching and aquatint on paper, 14<sup>7</sup>/<sub>16</sub> x 21<sup>1</sup>/<sub>4</sub> in. Yale Center for British Art, B1985.13.6.





**Thomas Cole (1801-1848),** *Niagara*, ca. 1829. Sepia wash over pencil with white heightening, 10 $\frac{3}{8}$  x 7 $\frac{5}{8}$  in. Albany Institute of History and Art, 1958.28.12.

House was a fashionable place Cole's imagery may well have helped inspire, a place he came to regard as frivolous, filled with people who were heedless of the environmental disaster he saw playing out. It's an almost comical wish fulfillment

dream and it's utterly beautiful.

Every mill must ultimately have been a far-off note from the last trumpet to Cole; every dam that appeared must have seemed like a laceration—even if it was only in a

print—no matter how quaint, benign and picturesque the scene seemed. Is the future he foresaw the future we face? Cole may be more modern than we think; his art suggests that we have yet to catch up to his vision. ■



# Picturesque Science

*The Newark Museum showcases the rugged art of Alpine painting*

**Through August 19**

**Newark Museum**

49 Washington Street

Newark, NJ 07102

t: (973) 596-6550

[www.newarkmuseum.org](http://www.newarkmuseum.org)

With his renderings of the Alps, Swiss painter Alexandre Calame influenced an entire generation of artists. In the 19<sup>th</sup> century, Calame's paintings were prominently exhibited in Paris and his prints made their way across the globe, eventually becoming

a sort of template for artists to study. His scientific attention to detail—whether it be his analysis of rock formation or the flow patterns of a river bed—serve as building blocks dropped into larger landscape painters. This approach to mountain-scapes was emulated not just by the European artists who studied with Calame, but the American artists who crossed paths with him.

Drawing from its extensive collection of 19<sup>th</sup>-century landscape art, the Newark Museum highlights the connections between American and European alpine paintings in *The Rockies and the Alps: Bierstadt, Calame, and the Romance of the*

*Mountains*. Featuring more than 70 paintings from 40 artists, the exhibition traces the progression of mountain paintings from the influences of Calame and works of early artists, such as J. M. W. Turner and John Ruskin, to the 20<sup>th</sup>-century camping scenes in the Canadian Rockies of John Singer Sargent.

The exhibition opens with two large works, one a view of Mount Torrent by Calame and the other Albert Bierstadt's view of Yellowstone *Western Landscape*. Bierstadt traveled to the Alps in 1853, and the excursion had an indelible influence on his paintings when he traveled to the American Rockies for the first time



**Alexandre Calame**  
(1810-1864),  
*Mountain Torrent*  
*Before a Storm (The*  
*Aare Rier, Haslital),*  
1850. Oil on canvas,  
38<sup>3</sup>/<sub>8</sub> x 54<sup>1</sup>/<sub>4</sub> in.  
Asbjørn Lunde  
Collection.

Opposite page:  
**Albert Bierstadt**  
(1830-1902),  
*Cho-looke, the*  
*Yosemite Fall,* 1864.  
Oil on canvas,  
34<sup>3</sup>/<sub>4</sub> x 27<sup>1</sup>/<sub>8</sub> in.  
The Putnam  
Foundation,  
Timken Museum of  
Art, San Diego, CA,  
1966:001.







**Albert Bierstadt (1830-1902),** *Western Landscape*, 1869. Oil on canvas, 36 x 54 in. Collection of the Newark Museum. Purchase 1961, The Members' Fund 61.516.

in 1859. The trip was one of rugged adventure, and he wrote, "This living out of doors, night and day, I find of great benefit...I do not know what some of your Eastern folks would say, who call night air injurious, if they could see us wake up in the morning with dew on our faces!"

This spirit of exploration was felt by other mountain painters of the American West. "Artists were traveling into uncharted territory, coming back with not just paintings but also specimens of rocks and flora as well as photographs of these hard to access spaces," explains exhibition co-curator

Tricia Laughlin Bloom.

The museum has taken an interdisciplinary approach when selecting its views of the West, acknowledging the Native people who had lived in the region long before Bierstadt and his fellows arrived on the scene. In a large print





**John Frederick Kensett (1816-1872)**, *Mer de Glace, View of Platz*, ca. 1845. Watercolor and gouache over charcoal on paper, 9¼ x 10½ in. Collection of the Newark Museum, Gift of Paul Magriel 1966, 66.34.



**Worthington Whittredge (1820-1910)**, *The Wetterhorn*, 1858. Oil on canvas, 39½ x 54 in. Collection of the Newark Museum, Gift of Mr. and Mrs. Katzenbach, 1965, 65.143.

titled *Ball Players*, George Catlin depicts Native men playing a game that is a precursor to modern lacrosse. “As an artist, he was very careful in his depictions of the indigenous people he encountered when he went West,” Bloom says of Catlin.

While the soaring paintings of

Bierstadt, Calame and others leave an impression, the exhibition also draws a closer focus on mountain paintings as entertainment. A collection of postcards, stereoscope cards and early photography will show how regular people were first encountering the mountains of the American West.

In a section of the exhibition titled “Technologies of the Picturesque,” views of the Rockies will be shown in a simulated magic lantern show for an immersive viewing experience.

*The Rockies and the Alps* will remain on view at the Newark Museum through August 19. ■

# Maine Master

*The Farnsworth Art Museum opens two exhibitions of Andrew Wyeth's work*

**Through November 4**

**Farnsworth Art Museum**

16 Museum Street  
Rockland, ME 04841

t: (207) 596-6457

[www.farnsworthmuseum.org](http://www.farnsworthmuseum.org)

Andrew Wyeth (1917–2009) said, “Most artists look for something fresh to paint; frankly I find that quite boring. For me it is much more exciting to find fresh meaning in something familiar.”

In 1920, his father, N.C. Wyeth, bought a home in Port Clyde, Maine, for his family's summer vacations. Andrew was 3. Port Clyde and the central Maine coast gave him the inspiration to paint many icons of American art.

He also said, “One's art goes as far and as deep as one's love goes.” His love for the people of Maine and Chadds Ford, Pennsylvania, is well known through his paintings of the Olsons and the Kuerners. Less well known by name but known by Wyeth's paintings of him is the Maine fisherman Walt Anderson, his life-long friend. The young, handsome Anderson appears in several early paintings. *Sea Dog Study*, 1971, depicts an older Anderson weathered by the sun and salt spray and almost literally broken by a nearly fatal accident aboard a fishing boat. He was 48 when he sat for the painting.

This moving painting will be shown in the exhibition *Andrew Wyeth: Temperas and Studies from the Wyeth Collection* at the Farnsworth Art Museum in Rockland, Maine, through October 21. A companion exhibition, *Andrew Wyeth in Rockland*, will hang



**Andrew Wyeth (1917–2009), *Sea Dog Study*, 1971.** Tempera on panel. The Andrew and Betsy Wyeth Collection © Andrew Wyeth/Artists Rights Society (ARS). On view at *Temperas and Studies from the Wyeth Collection*.



**Andrew Wyeth (1917–2009), *Rockland Harbor*, 1954.** Watercolor on paper. Farnsworth Art Museum © Andrew Wyeth/Artists Rights Society (ARS). On view at *Andrew Wyeth in Rockland*.





**Andrew Wyeth (1917-2009),** *Rockland Light*, 1961. Watercolor on paper. The Andrew and Betsy Wyeth Collection © Andrew Wyeth/Artists Rights Society (ARS). On view at *Andrew Wyeth in Rockland*.





*Temperas and Studies from the Wyeth Collection on view in the Farnsworth's Hadlock Gallery.*

in the museum's Wyeth Study Center through November 4. Many of the works in both exhibitions have never been seen by the public.

Other works in the tempera and studies exhibition have recently returned from the highly acclaimed traveling exhibition, *Andrew Wyeth: In Retrospect*. Some paintings will be paired with their studies to offer insight into his painting process.

The first Andrew Wyeth painting in the Farnsworth's collection was *Her Room*, acquired in 1964. The museum opened the Wyeth Center in 2010 in a converted church to showcase the paintings of three generations of Wyeths, N.C., Andrew and Jamie. The center houses 15 preparatory studies for the painting.

The Farnsworth's Wyeth experience

also extends to the Olson House, in nearby Cushing, now open to the public. Memorialized in countless paintings it is the setting for his best-known painting, *Christina's World*, now at the Museum of Modern Art in New York.

The exhibition at the Wyeth Center features works Wyeth made on "occasional painting sojourns to Rockland between 1939 and 1989," according to the museum. "While Rockland is not a major theme of Wyeth's work these paintings document Rockland's architecture and industrial past. Many of the sites he painted are now recognized on the National Register of Historic Places."

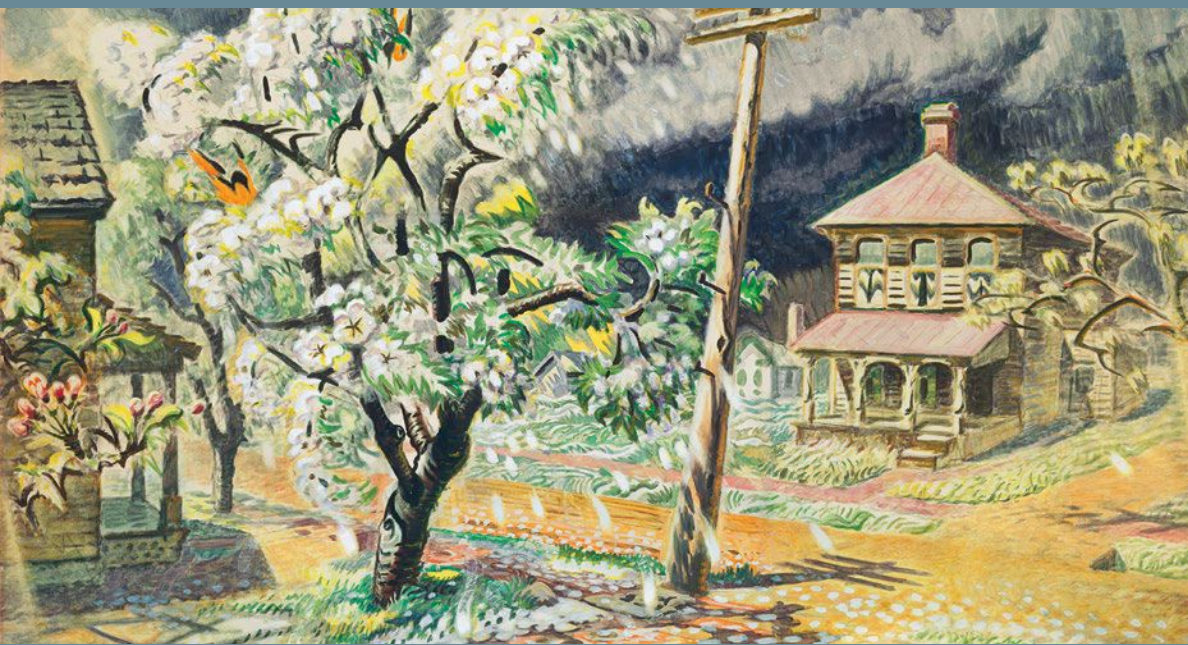
Known for his mastery of egg tempera painting, Wyeth also painted in watercolor. He said, "I loved the work of Winslow Homer, his watercolors,

which I studied intensely so I could assimilate his various watercolor techniques." He also felt that studying the Homer watercolors helped him loosen up his own technique. "With watercolor," he said, "you can pick up the atmosphere, the temperature, the sound of snow shifting through the trees or over the ice of a small pond or against a windowpane. Watercolor perfectly expresses the free side of my nature."

*Rockland Light*, 1961, is in the exhibition. The light went into service in 1902 at the end of a long breakwater protecting Rockland Harbor. In the painting Wyeth captures the subtleties of light and shadow for which he is well known—the subtleties of the mundane which he reveals to have extraordinary beauty. ■

# AUCTIONS

Major works coming up for sale at the most important auction houses dealing in historic American art.



Charles Burchfield (1893-1967), *Cherry Blossom Snow* (detail), executed 1917-45. Watercolor, gouache, charcoal and joined paper laid down on board, 39 1/4 x 56 in., signed with initials in monogram and dated lower right: '1917-45', and dated again and inscribed with title on verso: '(Original study made May 22, 1917/ incorporated in picture)'. Estimate: \$17.1.5 million. Available at Christie's May 22 American Art auction.

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# Harmonizing Sales

*After a likely record-setting Rockefeller sale, Christie's will present a complementary auction of important American artworks*

**May 22, 10 a.m.**

**Christie's**

20 Rockefeller Plaza  
New York, NY 10020  
(212) 636-2000  
[www.christies.com](http://www.christies.com)

Beginning May 7, an unprecedented collection of artwork from the David and Peggy Rockefeller Collection will be sold by Christie's in New York City. The sales, spread across several live and online auctions over several days, will likely be record-breaking blockbusters, and the art world is waiting patiently with superlatives at the ready.

So how does Christie's follow up that sale? With a complementary American art sale less than two weeks later. "We are delighted to offer these works just two weeks after the Rockefeller sale. It will create a moment for American art," says Paige Kestenman, associate specialist in the American art department at Christie's. "A central focus of the Rockefeller Collection is American artwork, so we anticipate that interest will carry over for our American art sale."

The May 22 auction, which will feature around 85 works—as well as 120 lots in an online portion that begins on May 15—will offer major works in a variety of categories, though a number of highlights come from two areas, American illustration and American Impressionism.

In the illustration category, the sale will feature two pieces by Norman Rockwell: *Piano Tuner* (est. \$3/5 million), which originally ran on the cover of the January 11, 1947, cover of *The Saturday*

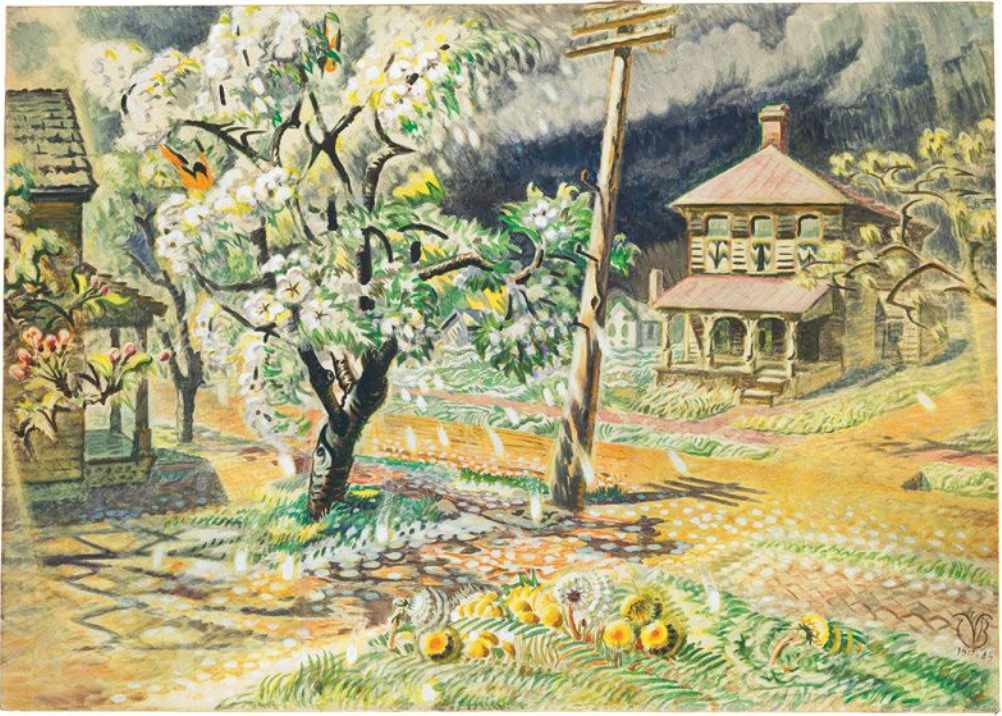


**Milton Avery (1885-1965), *Red Nude*, 1954.** Oil on canvas, 48 x 29¾ in., signed and dated lower left: 'Milton Avery 1954'. **Estimate: \$1/1.5 million**



Childe Hassam (1859-1935), *Conversation on the Avenue*, 1892. Oil on panel, 16 $\frac{1}{8}$  x 12 $\frac{3}{8}$  in., signed and dated with artist's crescent device on lower left: 'Childe/Hassam/1892'. **Estimate: \$1.5/2.5 million**

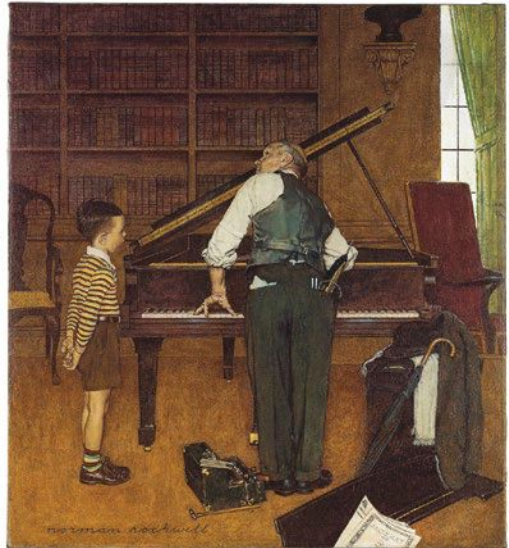




**Charles Burchfield (1893-1967), *Cherry Blossom Snow*, executed 1917-45. Watercolor, gouache, charcoal and joined paper laid down on board, 39¼ x 56 in., signed with initials in monogram and dated lower right: '1917-45', and dated again and inscribed with title on verso: '(Original study made May 22, 1917/incorporated in picture)'. Estimate: \$1/1.5 million**



**John Singer Sargent (1856-1925), *Madame Helleu*, ca. 1889. Oil on canvas, 40¼ x 32½ in., signed lower left: 'John S. Sargent'. Estimate: \$300/500,000**



**Norman Rockwell (1894-1978), *Piano Tuner*, 1947. Oil on canvas, 34 x 31 in., signed lower left: 'Norman Rockwell'. Estimate: \$3/5 million**

*Evening Post*, and *Tender Years: Mowing the Lawn* (est. \$600/800,000), which was originally one of four images that appeared in a 1957 Brown & Bigelow calendar. “For *Piano Tuner*, this is a great example of Rockwell’s *Saturday Evening Post* covers. It embodies Rockwell’s unique ability to capture a whole story in just one image. From the boy curiously looking at the man tuning the piano to all the details in the foreground, including the leaning umbrella and the toolkit. The young boy depicted in the painting, his family originally owned the work—it was given to his father,” Kestenman says, adding that the piece shares some characteristics with *What Makes it Tick? (The Watchmaker)*, a Rockwell that sold at Christie’s in November 2017 for \$7.2 million. “For *Tender Years*, this one was part of a four-part series for Brown & Bigelow—this piece represents summer. It’s a humorous image, which was a theme that can be seen in many of his works.”

Impressionist works include Childe Hassam’s 1892 oil on panel *Conversation on the Avenue* (est. \$1.5/2.5 million), a New York scene painted after his time in Paris, and Frederick Carl Frieseke’s 1913 garden scene *The Lattice Gate* (est. \$500/700,000), which features his quintessential dappled brushwork.

“The Hassam features these three women decked out in the latest fashion of the time. You can see the artist developing his brushwork—there is a sense of energy in the expressive brushstrokes,” says Kestenman. “For the Frieseke, you really feel how brilliantly he could capture light, from the dark corner of the painting to the brighter foliage on the right and the way the angled door lets you in.”

Another notable lot is Milton Avery’s 1954 oil on canvas *Red Nude*, estimated at \$1 million to \$1.5 million, which features an abstracted figure arranged in a dramatic pose. “You can see Avery simplifying the expression of the human form in a focused manner that is really looking forward to the color field movement to come,” the Christie’s specialist says. “The figure is at once very anonymous, but there’s also a real personality embedded



**Norman Rockwell (1894–1978), *Tender Years: Mowing the Lawn*, 1957. Oil on canvas, 18 x 18 in., signed lower right: ‘Norman/Rockwell’. Estimate: \$600/800,000**  
Images courtesy Christie’s Images Limited 2018.

in her composition. The sense of color is extraordinary, and you can certainly see why Avery was called the American Matisse.”

*Cherry Blossom Snow* by Charles Burchfield will also be available with estimates set at \$1 million to \$1.5 million. The work was first started in 1917, but then additional pieces of paper were added and it was eventually completed in 1945. The ambitious painting was supposed to be a series, but Burchfield would abandon the series before it was completed.

Also available will be John Singer Sargent’s *Madam Helleu* (est. \$300/500,000) that comes from the Oklahoma home of oil tycoon Frank Phillips, and *Race Horse* (est. \$300/500,000) by Grant Wood, whose works rarely come to auction.

A prominent Western work in the May 22 sale is Thomas Moran’s *Grand Cañon after a Storm*, estimated between \$800,000 and \$1.2 million.

The landscape painter had been captivated by the canyon since his first visit to the Arizona Territory in 1873. “One of the most fascinating aspects of the canyon for Moran was its ever-changing appearance due to the effects of weather and light. In *Grand Cañon after a Storm*, we can see Moran delighting in the mists and clouds as they conceal and mystify some aspects of the landscape and highlight others.”

Other Western works are *The Proud People* (est. \$300/500,000) by Gerard Curtis Delano, *Breaking the Log Jam* (est. \$600/800,000) by N.C. Wyeth, and several works by Oscar E. Berninghaus, including *Cowboy Mess Camp* (est. \$70/80,000) and *Old Faithful, Yellowstone* (est. \$30/\$50,000).

The online portion of the American art sale, which runs from May 15 to 22, will feature works by Wolf Kahn, Dale Nichols, Thomas Eakins, Willard Leroy Metcalf, Soren Emil Carlsen and many others. ■



# Illustrative Works

*Sotheby's upcoming American art auction features 11 works by Norman Rockwell*

**May 23, 10 a.m.**

**Sotheby's**

1335 York Avenue  
New York, NY 10021  
t: (212) 606-7000  
www.sothebys.com

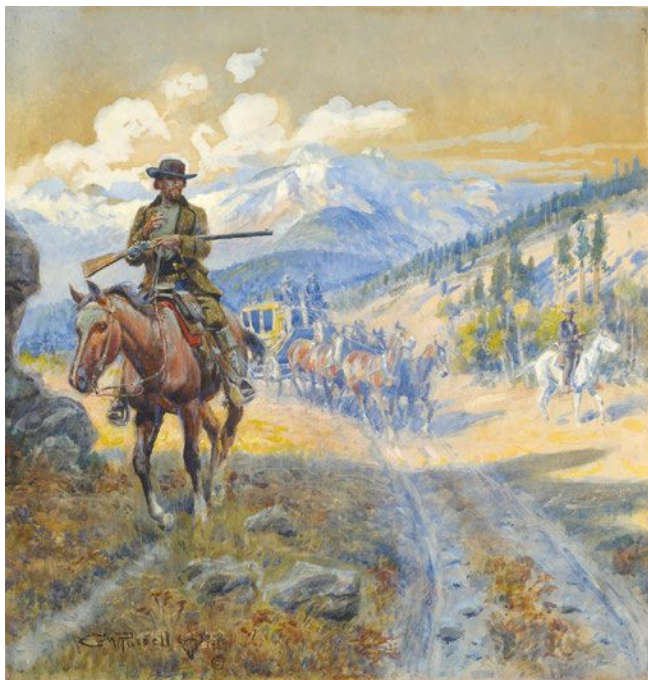
**A**t the May 23 *American Art* auction at Sotheby's, at least 11 Norman Rockwell works will cross the block, providing a

comprehensive look at the artist's career.

In Rockwell's *The Little Model* (est. \$1/1.5 million) a young girl mimics the pose of a model on a poster. It was completed as a 1919 cover for *Colliers*, one of only four cover images for the magazine he illustrated that year. From Rockwell's later career, the 1964 illustration *Little Girl Looking Downstairs at Christmas Party* is one of his most iconic images, and is estimated to sell for between \$1 million and \$1.5 million. "It speaks to Rockwell's ability to create an image that everyone can relate to,"

says Elizabeth Pisano, vice president and specialist in American art at Sotheby's.

From the Jack and Bonita Granville Wrather Collection comes Rockwell's *Springtime* (est. \$1.5/2.5 million). It was illustrated as a *Saturday Evening Post* cover in 1927, and Pisano notes, "It has the characteristic of an early *Post* cover—the black masthead and white background—but you can see him moving toward a more fully formed background and setting. The range of texture he captures with the paint is remarkable, and it speaks to his keen eye for detail."



**Charles M. Russell (1864-1926),** *When Guns Were the Locks of the Treasure Box*, 1919. Watercolor, gouache and pencil on paper, 14½ x 13¾ in., signed and dated lower left with the artist's skull device: 'C.M. Russell / 1919 ©'. **Estimate: \$150/250,000**



**Norman Rockwell (1894-1978),** *The Little Model*, 1919. Oil on canvas, 30 x 16 in., signed lower left: 'Norman/Rockwell'. **Estimate: \$1/1.5 million**



**Thomas Moran (1837-1926), *A Showery Day, Grand Canyon*, 1919.** Oil on canvas, 25 x 20 in., signed and dated lower right with artist's thumbprint 'T.MORAN / 1919 / ©'; titled, signed and dated on stretcher: 'A Showery day/Grand Canyon/Ariz./T.Moran/1919'. **Estimate: \$800/1,200,000**



Edward Hopper (1882-1967),  
*Study for 'Summer Evening', 1947.*  
Charcoal on paper, 7¾ x 10¼ in.  
**Estimate: \$200/300,000**



Norman Rockwell (1894-1978), *Little Girl Looking Downstairs at Christmas Party, 1964.* Oil on canvas, 28 x 29 in., signed lower right: 'Norman/Rockwell'.  
**Estimate: \$1/1.5 million**





**Norman Rockwell**  
(1894-1978),  
*Boy Playing Flute  
Surrounded  
by Animals  
(Springtime)*, 1927.  
Oil on canvas laid  
down on Masonite,  
30 x 24 1/4 in.,  
signed lower right:  
'Norman/Rockwell'.  
**Estimate:**  
**\$1.5/2.5 million**

Also from the Wrather collection is Charles M. Russell's *When Guns Were the Locks of the Treasure Box*, acquired at Kennedy Galleries in New York several decades ago. The stagecoach scene is expected to fetch between \$150,000 and \$250,000. The family also purchased Frederic Remington's *Western Stage Managers* (est. \$60/80,000) at Kennedy Galleries.

Other Western works in the auction include the Gerard Curtis Delano oil *In Bonnet and Paint, Early-Day Sioux Scouts*. The work had previously sold at the *Coeur d'Alene Art Auction* in 2010 for the third-highest auction price for the artist, and holds an estimate of \$300,000 to \$500,000 at the Sotheby's sale. Thomas Moran's *A Showery Day, Grand Canyon*, with an estimate of \$800,000 to \$1.2

million, was last sold at Sotheby's in 1999. It has since been tucked away in a private collection for nearly two decades.

From the collection of actor and musician Steve Martin comes a study by Edward Hopper. *Study for 'Summer Evening'* (est. \$200/300,000) is a study for a larger oil currently held in a private collection. "It's a really wonderful little gem," Pisano says. ■



# Innovative Viewpoints

*A selection of bronzes and modernist paintings are among the highlights of Bonhams' May 23 sale of American art*

**May 23, 2 p.m.**

**Bonhams**

580 Madison Avenue  
New York NY 10022  
t: (212) 644-9001  
www.bonhams.com

In the May 23 sale of American art at Bonhams in New York City, an array of works depicting everyday life of the times will cross the block. This includes a selection of modernist paintings by revered artists such as John Marin, William Glackens and Everett Shinn. There also will be a number of sculptures available, including one from

recognized taxidermist and wildlife conservationist Carl E. Akeley. Then, there is a Venetian piece by Thomas Moran, as well as work from Charles E. Burchfield and Wolf Kahn.

Among the highlights of the sale is Glackens' *Washington Square – The Green Dress* (est. \$70/100,000) that was acquired directly from the artist's estate



William Glackens (1870-1938), *Washington Square – The Green Dress*. Oil on canvas, 13 $\frac{3}{8}$  x 16 $\frac{1}{4}$  in., signed lower right: 'William Glackens'. Estimate: \$70/100,000



**John Marin (1870-1953), *Sea in Red (Version II)*. Oil on canvas, 22 x 28 in., signed and dated lower right: 'Marin 48'. Estimate: \$100/150,000**

through Kraushaar Galleries in 1958 by a prestigious West Coast collector. The work remained in that collection for more than five decades before it was gifted to the consigner. The work depicts a significant location in Glackens' career as he maintained a studio in Washington Square Park, as well as a residence along its southern edge.

"[The park was in] interesting proximity at the time because it separated Greenwich Village, which was a working-class community and at the north end was a much more refined neighborhood," explains Jennifer Jacobsen, director of Bonhams' American art department.

"Glackens was interested in capturing these diverse populations. [This painting] is sort of a lovely scene where we can see through the trees, in bright red brushstrokes, the red bricks and Greek Revival townhouses at the north side of the park. This is a charming example of the vibrant city landscape that fascinated the artist, a snapshot of daily city life in New York City where we see an elegantly dressed woman stroll leisurely along the park's paths."

Another work of urban life is Shinn's *Eccentric Dancer* (est. \$40/60,000), which is reminiscent of the theater—a pastime for many during the period. "His later



**Carl E. Akeley (1864-1926), *The Charging Herd*. Bronze with brown patina, 13½ in. high, inscribed and dated: 'Carl E. Akeley / ©1915'. Estimate: \$70/100,000**





**Thomas Moran (1837-1926), *A View of Doge's Palace*.** Oil on canvas, 14¼ x 20⅞ in., signed with conjoined initials and dated and bears artist's thumbprint lower right: TMoran. 1916'. **Estimate: \$60/80,000**

works focused mainly on the performer, such as this one," Jacobsen shares. "It has a dynamic pose, with the dancer fully reclined and one leg kicking up. He's capturing the excitement of the fleeting moment on stage, which he was so adept at capturing in pastels. It has lovely, bright highlights."

An energetic later work by Marin is *Sea in Red (Version II)*, which has a presale estimate of \$100,000 to

\$150,000. According to Jacobsen, these later pieces "can be considered precursors of what was to come from the next, younger generation of postwar, abstract expressionist artists." This painting shows the artist's mature style "with staccato of brushwork" and "alternating thin and thick brushstrokes" that "imbue the work with movement and energy."

Moran's *A View of Doge's Palace*,

estimated at \$60,000 to \$80,000, is one of his Venetian-themed works. In 1886 and 1890, the artist traveled to the Italian city and, when he returned, often completed paintings based on the sketches from his trips. "He was able to buy a gondola in Venice and ship it back to his studio in East Hampton where he would stage paintings," says Jacobsen. "We see here the hallmark vibrant palette that we see in his other



Everett Shinn (1876-1953), *Eccentric Dancer*. Pastel, charcoal and gouache on paperboard, 16¼ x 14¼ in., signed and dated lower right: "Everett Shinn / 1930". **Estimate: \$40/60,000**

Venetian works."

*The Charging Herd*, a 1915 bronze by Akeley, is an important sculpture that will hit the auction block during the sale. Estimated at \$70,000 to \$100,000, the 13½-inch tall piece is possibly a prototype for the Museum of Natural History display of elephants Akeley created for the hall of African mammals that bears his name. As Jacobsen explains, Akeley is credited with having "invented

the natural history diorama of taxidermy animals in front of painted scenes, which is still in natural history museums." He also invented a video camera that led to being able to film safaris.

"[*The Charging Herd*] is a cast of seven charging elephants. It was modeled based on a yearlong safari expedition he did for the museum in 1909. He was accompanied by President Theodore Roosevelt," says

Jacobsen, who further adds the work is marked with a great sense of movement of the herd pushing forward.

The sale, which will take place at 2 p.m., not only features masterworks, but there are also examples that span all collecting categories and levels. Jacobsen elaborates, "There are price points that offer great opportunity to those beginning their collections and seasoned collectors alike." ■



# Golden Age Greats

Important illustrations by Norman Rockwell and his colleagues lead Heritage Auctions' May 4 American art sale

May 4

**Heritage Auctions**  
Design District Showroom  
1518 Slocum Street  
Dallas, TX 75207  
t: (214) 528-3500  
www.ha.com

One of the most beloved characteristics of Golden Age illustration is the sense of Americana infused in the works. The images encapsulate everyday moments as well as the history of a nation, having given it a broad audience of collectors over the years. During Heritage Auctions' May 4 *American Art Signature*

*Auction* in Dallas, Texas, a robust offering of these pieces will cross the block, including several standouts from Norman Rockwell.

Among the works by the artist are three with a historical slant that American art department head Aviva Lehmann believes will connect with buyers from outside the art-collecting world. Most notable of the trio—and by all accounts the expected top lot of the sale—is *Ben Franklin, Sesquicentennial of the Signing of the Declaration of Independence*, the May 29, 1926, *Saturday Evening Post* cover.

The work, estimated at \$800,000 to \$1.2 million and acquired by the consignor from the collection of actress Debbie Reynolds, is a popular image of Benjamin Franklin inking his quill to sign his name on the Declaration of Independence. It also has been exhibited in a number of museums, including the Brooklyn Museum and the Norman Rockwell Museum in Stockbridge, Massachusetts.

"You can even see the eagle in the background," describes Lehmann, "which might pique the interest of some of our coin collectors...It's a great image for American art collectors, but because it has the historical angle you'll see competition from various categories."

Also among the three is a study for Rockwell's *Saturday Evening Post* cover *The Census Taker* (est. \$250/\$350,000) that arrives to market from a private collection in Virginia and has exhibited at the Brandywine River Museum. "It has a great provenance, great



**Norman Rockwell (1894-1978), *The Census Taker*, *The Saturday Evening Post* cover study 1940. Oil on board, 16½ x 13 in.  
Estimate: \$250/\$350,000**



Norman Rockwell (1894-1978), *Ben Franklin, Sesquicentennial of the Signing of the Declaration of Independence*, *The Saturday Evening Post* cover, May 29, 1926. Oil on canvas, 36 x 27 in. Estimate: \$800/1,200,000



exhibition history and it's super fresh to the market," says Lehmann. "It's a study for a *Post* cover in 1940, which is considered the greatest period of the artist's career."

A playful portrait of President Eisenhower rounds out the grouping of government-themed works. The piece, titled *The Day I Painted Ike* (*All through that grind of turning on different moods, he never lost patience. At the end-by golly, it was time to go fishing.*), was completed in 1952 while he was running for office. It has a presale estimate of \$120,000 to \$180,000.

Other noteworthy lots in the illustration segment include Rockwell's *Study for Before the Shot* (est.

\$150/250,000), an iconic image from a 1958 *Saturday Evening Post* cover that once hung alongside the finished cover at the Norman Rockwell Museum, and J.C. Leyendecker's March 5, 1932, *Saturday Evening Post* cover *Living Mannequin* (est. \$120/180,000). Heritage currently holds the world auction record for a work by Leyendecker, with this one being one of his strongest examples, according to Lehmann.

"I think [Leyendecker's] still vastly undervalued. To get one of his great *Saturday Evening Post* covers for less than \$500,000 is a no-brainer," she says. "It's from a Long Island estate and it's been in one family for decades and making its premiere at auction."

Outside the illustration category, the sale will appeal to collectors of impressionism, Hudson River School and sculpture, as there are strong examples in each segment. In impressionism is Theodore Earl Butler's painting of his daughter titled *Lilly Butler (Artist's Daughter, Step-Granddaughter of Claude Monet)* (est. \$30/50,000); while the Hudson River School segment is led by John S. Jameson's 1862 painting *Grazing Sheep at Headwaters of a Stream* (est. \$40/60,000).

Works by Jameson, as Lehmann explains, are rare to the market, with this one being of particular interest because of its provenance. The painting was acquired directly from the artist, and then it descended through the family of the current owner.

A nice group of sculptures will cross the block including Harriet Whitney Frishmuth's 1921 *Pas de Deux* (est. \$30/50,000) and Frederick



Theodore Earl Butler (1861-1936), *Lilly Butler (Artist's Daughter, Step-Granddaughter of Claude Monet)*, 1896. Oil on canvas, 39 x 31½ in. **Estimate: \$30/50,000**



Frederick William MacMonnies (1863-1937), *Boy and Duck*, 1902. Bronze with verdigris, 24¾ in. **Estimate: \$25/35,000**



**Norman Rockwell (1894-1978), *Study for Before the Shot*, *The Saturday Evening Post* cover, 1958. Oil on photographic paper laid on board, 6¼ x 6⅞ in. Estimate: \$150/250,000**

William MacMonnies' playful *Boy and Duck*, 1902, that has a presale estimate of \$25,000 to \$35,000. "[The MacMonnies] is a fountain sculpture from Roman Bronze," says Lehmann. "It's coming from an estate, is a nice size at 24¼ inches high and from an edition of only four. It's in a lot of

literature and it's an important work from his body of work that you don't really see that often. [The piece is a] celebration of American fountain sculpture."

The auction will also include a group of early American modernism that spans from geometric abstraction

to Ashcan to American scene. Highlights are pieces by Martin Lewis, John Sloan, William Zorach and Blanche Lazzell. Three paintings by Ralph Celentano from the collection of actor Bruce Willis are also noteworthy, with *Hanging out to Wash* (est. \$10/15,000) among them. ■



# Philadelphia Stalwart

*Several works by Arthur Carles will cross the block at Freeman's American Art & Pennsylvania Impressionists sale*

**June 3, 2 p.m.**

**Freeman's**

1808 Chestnut Street  
Philadelphia, PA 19103  
t: (215) 563-9275  
www.freemansauction.com

Works from the Ottenberg Collection will be sold at Freeman's upcoming *American Art & Pennsylvania Impressionists* sale. The collection includes a wide variety of contemporary works, design and, most notably, around 20 paintings by Philadelphia modernist Arthur Beecher Carles.

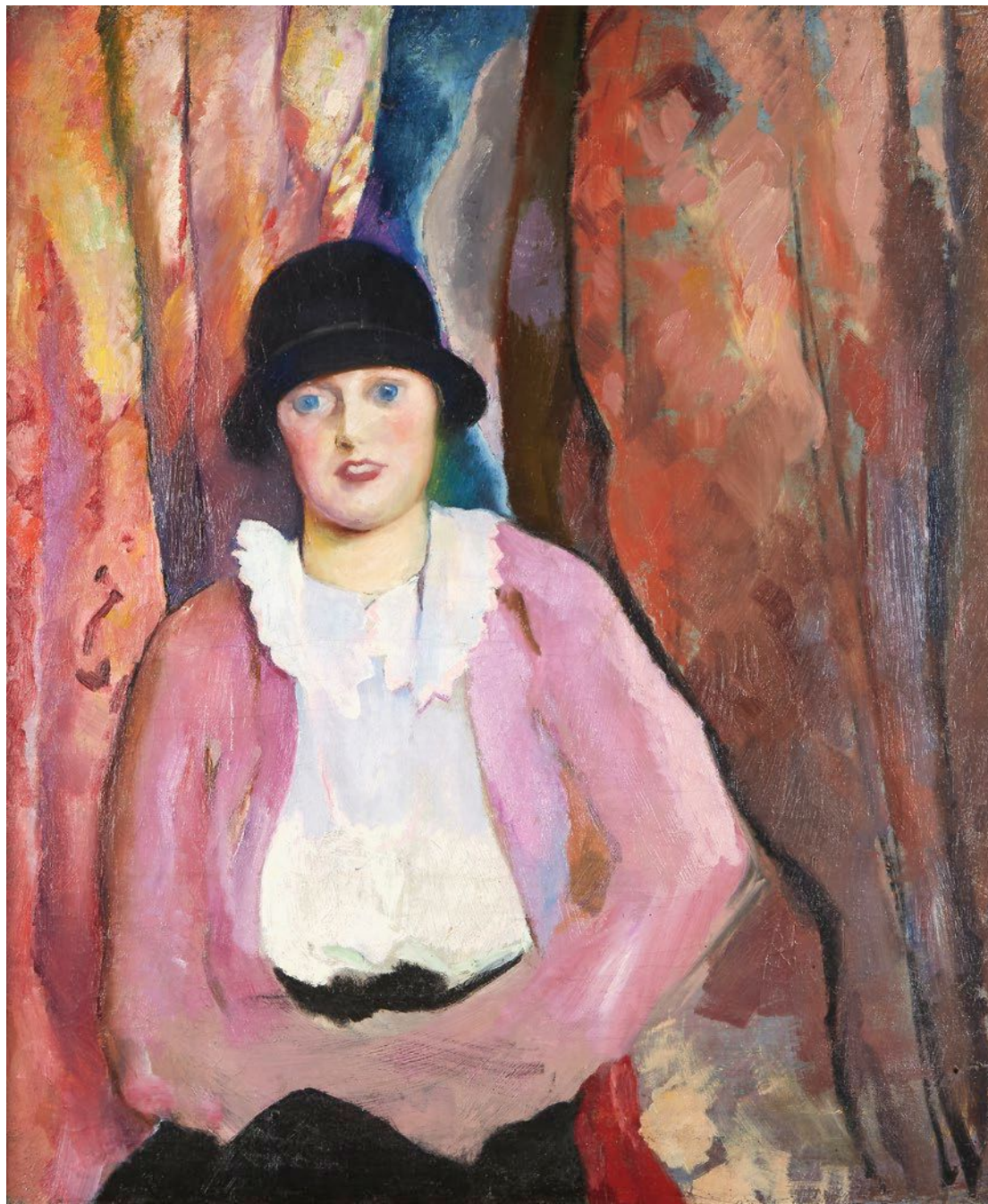
"Carles is an underappreciated artist, in my opinion," says Alasdair Nichol,

Freeman's head of fine art. He notes Carles as one of his favorite painters, and continues, "He can be a difficult artist for people to get a handle on because he moves from realist works to abstract expressionism. He can be maddeningly uneven, but that's what makes him a true artist."

One of Carles' pieces crossing the block is a portrait of his wife, Caroline Robinson Carles, executed shortly



**Childe Hassam (1859-1935), *Rain and Mist, Gloucester Harbor*, ca. 1890.** Watercolor on paper, 14 x 20 in., signed lower left: 'Childe Hassam'. **Estimate: \$30/50,000**



Arthur Beecher Carles (1882-1952), *Portrait of Caroline Robinson Carles*, ca. 1924. Oil on canvas, 28¾ x 27¾ in. **Estimate: \$20/30,000**





Susette Inloes Schultz Keast (1892-1932), *Lumberville Neighbors*. Oil on canvasboard 9 $\frac{7}{8}$  x 7 $\frac{7}{8}$  in., signed lower left: 'S. Keast'. **Estimate: \$6/10,000**

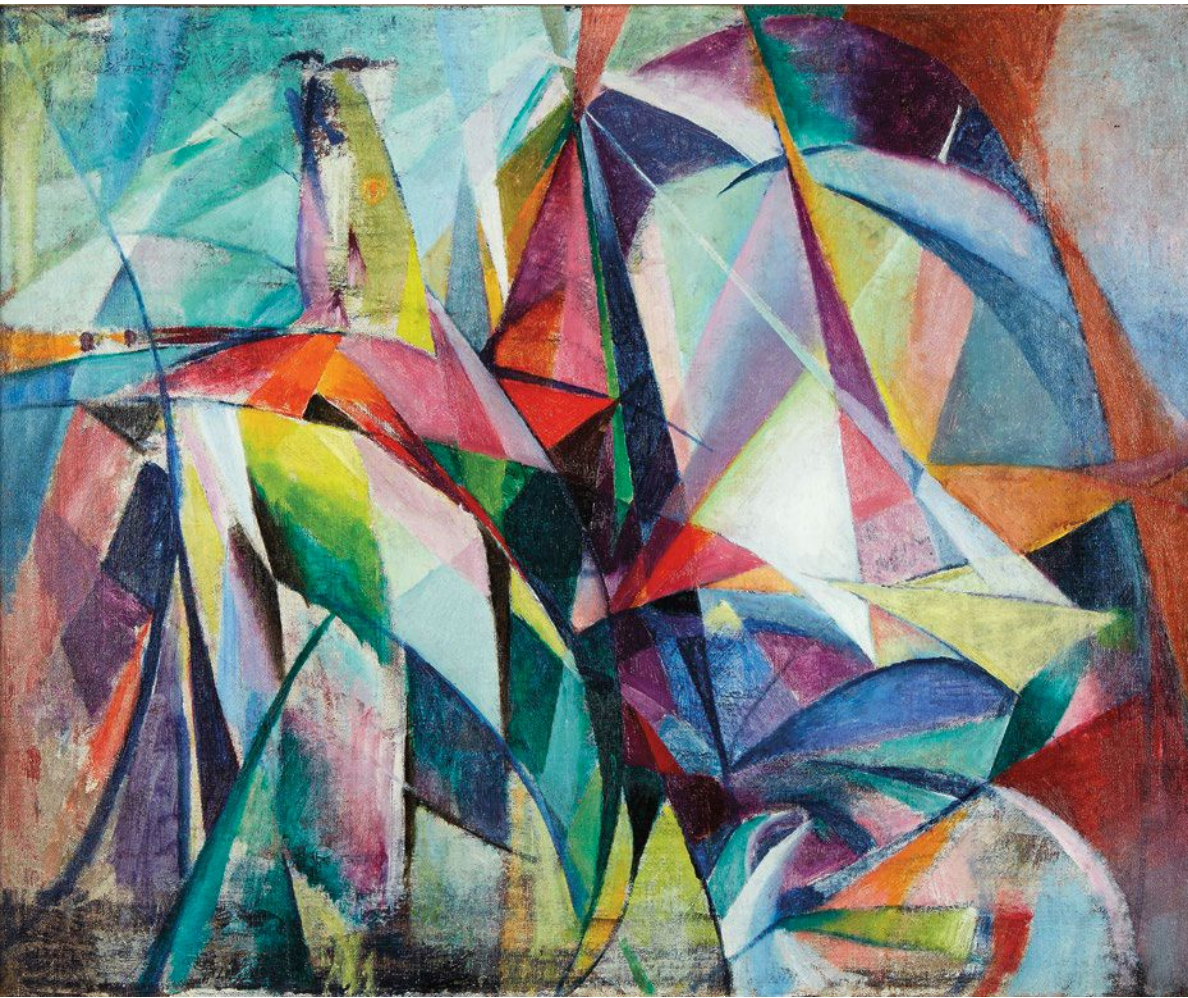


Several highlights from the Ottenberg Collection in situ.



Fern Isabel Coppedge (1883-1951), *The Road to Lumberville*. Oil on canvas, 20 x 24 in., signed lower center right: 'Fern I Coppedge'; inscribed with title on upper stretcher verso. **Estimate: \$50/80,000**





Arthur Beecher Carles (1882-1952), *Sails*, ca. 1930. Oil on canvas. Estimate: \$10/15,000

after they met in 1924, which holds an estimate of \$20,000 to \$30,000. “She was a student of his, and they fell in love. Her family wasn’t happy about it,” Nichol says. “The colors are just terrific—the reds and purples are very characteristic of his palette.”

On the abstract end of the spectrum for Carles, his *Sails* is expected to achieve \$10,000 to \$15,000. While most of the artist’s works in the sale are broadly figurative, *Sails* has a futurist feel to its construction and color.

“Carles was a significant figure, and

I’m not sure he’s really appreciated in terms of auction results or in the influence he had, particularly in Philadelphia,” Nichol says. “He’s a very interesting artist, and I’d like to see his work do really well. They deserve to.”

Other paintings in sale include Fern Isabel Coppedge’s *The Road to Lumberville*, estimated at \$50,000 to \$80,000. “It’s a very recognizable scene, and it’s completely fresh to the market,” Nichol notes. “It’s one of the nicest Coppedges I’ve seen in several years, and with her, we always seem to have new buyers. She

really strikes a chord with collectors.”

Lumberville is also the setting for Susette Inloes Schultz Keast’s *Lumberville Neighbors* (est. \$6/10,000). *An Afternoon Nap* by Bucks County landscape painter John Fulton Folinsbee carries an estimate of \$12,000 to \$15,000. Childe Hassam’s Massachusetts scene *Rain and Mist, Gloucester Harbor* is estimated to sell between \$30,000 and \$50,000.

The *American Art & Pennsylvania Impressionists* auction will take place at Freeman’s Philadelphia auction house on June 3 at 2 p.m. ■



# From Texas to France

*Dallas Auction Gallery's latest Fine Art Auction features works from multiple genres*

**May 16, 6 p.m.**

**Dallas Auction Gallery**

2235 Monitor Street

Dallas, TX 75207

t: (214) 653-3900

www.dallasauktiongallery.com

Spanning all genres and media, Dallas Auction Gallery's upcoming *Fine Art Auction* will include oil and acrylic paintings, watercolors, lithographs and bronzes, and takes place May 16.

One of the most notable works in the sale is a rare untitled stucco painting by Pablo Picasso, painted in 1918 while he was on honeymoon with his first wife, Olga Khokhlova. Estimated to fetch between \$250,000 and \$450,000, the painting was a gift

for their hostess Madame Eugenia Errázuriz, and Elizabeth Mann Rhodes, Dallas Auction Gallery's fine arts associate director, notes, "This fresco celebrates the artist's new marriage to Olga Khokhlova as well as the love and inspiration he drew from the Mediterranean."

The sale will feature a large selection of works by Texas artists, including paintings by Porfirio Salinas and Robert Wood, who continually prove popular with collectors. Wood's untitled oil showcases a traditional Texas scene of a field of bluebonnets at sunset, and is estimated at \$6,000 to \$8,000. Salinas' *Autumn in Hill Country* is estimated to achieve \$10,000 to \$15,000.

Rhodes says, "Known and beloved for his landscapes of the Texas Hill Country, this work by Salinas captures the colors of a beautiful fall day,



**Pablo Picasso (1881-1973), *Untitled (Fresco from the Villa La Mimoseraie with verses by Appollinaire)*, 1918.** Oil on stucco laid down on canvas and mounted on board, 50½ x 48¾ in. **Estimate: \$250/450,000**

complete with bright, autumn leaves and a crisp blue sky."

Additional works of note include a large blue dog acrylic painting by George Rodrigue, titled *Sweet Dreams of You*, estimated at \$30,000 to \$50,000. A sporting work from Robert Kennedy Abbett, *Hunter and Bird Dogs*, has an estimate of \$15,000 to \$25,000. Guy Carleton Wiggins' *5th Avenue Storm* (est. \$20/30,000) features a view of the New York street under heavy snow. Other highlights from the sale include Hermann Herzog's *Florida Sunset Landscape* (est. \$25/35,000), Wolf Kahn's *Purple Meadow* (\$15/25,000) and John Steuart Curry's *Mountain Scene* (est. \$20/30,000). ■

**Robert Kennedy Abbett (1926-2015), *Hunter and Bird Dogs*, 1979.** Oil on board, 20 x 30 in., signed and dated lower left: 'Abbett © 1979'; signed and dated verso: '© 1979 Robert K. Abbett' followed by copyright statement. **Estimate: \$15/25,000**





**Guy Carleton Wiggins (1883-1962), *5th Avenue Storm*.** Oil on canvasboard, 12 x 16 in. signed lower right: 'Guy Wiggins NA'; titled and signed on verso: '5th Avenue Storm / Guy Wiggins NA'. **Estimate: \$20/30,000**



**Porfirio Salinas (1910-1972), *Autumn in Hill Country*.** Oil on canvas, 20 x 24 in., signed lower left: 'Porfirio Salinas'. **Estimate: \$10/15,000**



**Robert Wood (1889-1979), *Untitled (Bluebonnets at Sunset)*.** Oil on canvas, 16 1/8 x 20 1/8 in, signed lower right: 'Robt Wood'. **Estimate: \$6/8,000**



## ASHEVILLE, NC

### BRUNK AUCTIONS

MAY 12

#### Premier Catalog Auction

The estate of Elizabeth Dunn Clark of Springfield Farm in Middleburg, Virginia, will come to market during Brunk Auctions' *Premier Catalog Auction* on May 12. Featured will be more than 300 lots from the estate that includes sporting art, jewelry, automobiles and furniture. As the auction house explains, Clark was an achieved and renowned breeder who supported animal hospitals and programs. "Her famous Springfield Farm Labrador Retriever kennels produced over 125 homebred champions and won five national specialty shows."

One of the highest estimated lots in the sale is a portrait of four retrievers

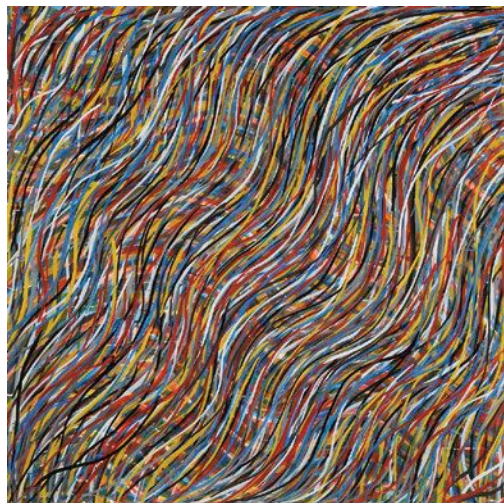


**Herbert Haseltine (1877-1962), *Ralla*, Harry Payne Whitney's Champion Polo Pony, No. 2, 1910. Patinated bronze, 21¼ x 32 x 9½ in., signed on base: '© Herbert Haseltine'; monogrammed: 'HH'; inscribed with date, Valsuani, Fonduer with stamp. Courtesy Brunk Auctions. Estimate: \$60/90,000**

and a black spaniel by British sporting artist John Emms that is estimated to sell between \$60,000

and \$90,000. The painting is a rarity for Emms, as foxhounds and terriers were his most common subjects. Carrying the same presale estimate is the equine bronze *Ralla*, by Herbert Haseltine, that depicts Harry Payne Whitney's Champion Polo Pony from 1909. Other casts of the sculpture are found in the collection of the Whitney Museum of Art—a gift from Gertrude Vanderbilt Whitney—and in the private collection of author Horace Laffaye.

Outside the estate are items such as a Francis Luis Mora oil painting (est. \$10/15,000) and a 1995 painting by Sol Lewitt titled *Wavy Brushstrokes* (est. \$100/200,000). The colorful Lewitt work is a gouache on heavy paper that bears a Gagosian Gallery label.



**Sol Lewitt (1928-2007), *Wavy Brushstrokes*, 1995. Gouache on heavy paper, 60¼ x 60½ in., signed lower left: 'S. Lewitt/1995'. Courtesy Brunk Auctions. Estimate: \$100/200,000**

## DALLAS, TX

### HERITAGE AUCTIONS

MAY 12

#### Texas Art Signature Auction

Born in Carmona, Spain in 1858, artist José Arpa y Perea became known for his work of three specific places: Spain, Mexico and Texas. During Heritage Auctions' *Texas Art Signature Auction* on May 12, collectors will have the chance to purchase works from each of those distinct periods in the artist's career. "There is one work [from each place] to represent his career as a whole," says Heritage Auctions' Texas Art director Atlee Phillips. "It has a nice symmetry about it to learn more about the artist and for his collectors as well."

From 1893 is Arpa's *Baptismo del Infante Don Juan en Sevilla* (est. \$40/60,000), while the 1902 Mexico scene is *Cupulus de Iglesia*



**José Arpa y Perea (1858-1952), *Baptismo del Infante Don Juan en Sevilla*, 1893.** Oil on canvas, 27½ x 50 in., signed, dated and inscribed lower right: 'J. Arpa / Sevilla 93 / [.] B[...].'. Courtesy Heritage Auctions. **Estimate: \$40/60,000**

*Entre El Follaje Mexico* (est. \$10/15,000). His Texas painting of a well-known park in San Antonio with St. Mary's in the background is aptly titled *Breckenridge Park, San Antonio, Texas* (est. \$60/80,000).

Early Texas impressionist Dawson Dawson-Watson, recognized for painting the flora of the southwest, studied in England and spent time in Giverny. His painting *Winter in the Meadow* (est. \$15/25,000) is a rare snow-filled work highlighting his style and color palette. Three landscapes by Robert William Wood will arrive at auction: *Golden Hours* (est. \$15/25,000), *Texas Bluebonnets* (est. \$10/15,000) and *The*

*Mystic Hour* (est. \$10/15,000). Of the bluebonnets painting, Phillips says, "This is a really nice [piece] from the 1940s. You want the 1930s to early 1940s, as those are the best dates for him."

#### **CHICAGO, IL LESLIE HINDMAN AUCTIONEERS MAY 24**

##### ***American and European Art***

At noon on May 24, Leslie Hindman Auctioneers in Chicago will begin its springtime *American and European Art* auction featuring painting, sculpture and works on paper by some of most recognized and sought-after historic artists. Among

those represented in the sale are Jasper Francis Cropsey, George William Sotter, James Ensor, George Inness, Daniel Ridgway Knight and Amedeo Modigliani. A public exhibition will open Saturday, May 19, at the firm's West Loop location, allowing interested parties to view the works for sale in person.

Highlights of the auction include Cropsey's *Ruins at Sunset*, 1872, a painting that is filled with vibrant yellows, oranges and reds as the sun goes down on a sweeping landscape. The work, carrying

a presale estimate of \$80,000 to \$120,000, measures 12 by 20 inches and was exhibited in 1960 at the White Museum at Cornell University in Ithaca, New York. It also appears in volume two of the Hudson River School painter's catalogue raisonné that covers the years 1864 through 1884.

Sotter's 1933 painting *The First Snow* is another notable lot. The work, coming to market from a Midwest collection, is a nocturne scene of a farmhouse nestled in among the freshly fallen snow, evoking the peaceful calm of the first night of winter. *The First Snow* is estimated at \$80,000 to \$120,000.

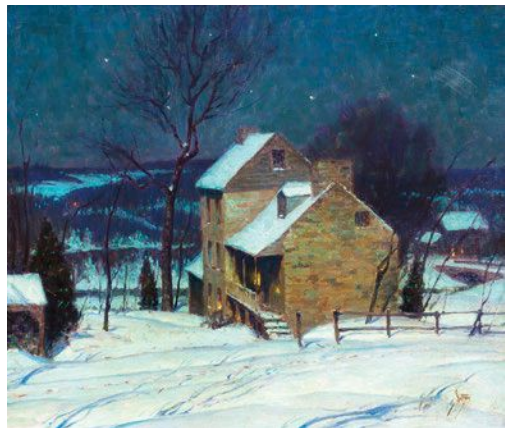
#### **BOSTON, MA GROGAN & COMPANY JUNE 3**

##### ***The Spring Auction***

More than 300 lots of fine art, jewelry, silver and decorative arts will cross the block during Grogan & Company's June 3 *Spring Auction* in Boston. Many of the artists and works represented in the sale have connections to the New England city. Some of the highlights include Alfred



**Jasper Francis Cropsey (1823-1900), *Ruins at Sunset*, 1872.** Oil on canvas, 12 x 20 in., signed and dated lower right: 'J.F. Cropsey'. Courtesy Leslie Hindman Auctioneers. **Estimate: \$80/120,000**



**George William Sotter (1879-1953), *The First Snow*, 1933.** Oil on canvas, 22 x 26 in., signed lower right. Courtesy Leslie Hindman Auctioneers. **Estimate: \$80/120,000**





Aiden Lassell Ripley (1896-1969), *Woodcock with Moonrise*. Watercolor, 18½ x 29 in., signed lower left: 'A. Lassell Ripley'. Courtesy Grogan & Company. **Estimate: \$15/25,000**

Thompson Bricher, Lyonel Feininger, Aiden Lassell Ripley, Wolf Kahn, Max Kuehne and John Whorf. *Summer Afternoon (Grand Manan)*, by Bricher, is an example of the artist's works of the Canadian Island and comes to market with a strong provenance. The auction house explains, "It was acquired from a private collection in Boston by Vose Galleries, also of Boston, in October of 1969, and in February of 1970

was purchased by a Boston gentleman for his own private collection, where it has remained for almost 50 years. After decades in private collections in Boston, we are thrilled to bring the work to auction at home."

The Bricher is estimated to sell between \$30,000 and \$50,000. Along with its history, the work is noted for its scale at 18 by 39 inches and the artist's color, light and shadow.

Ripley's *Woodcock with Moonrise* (est. \$15/25,000)



Wolf Kahn (b. 1927), *Deserted Farmhouse, Marlboro, VT*, 1976. Oil on canvas, 28 x 38 in., signed lower right. Courtesy Grogan & Company. **Estimate: \$20/30,000**



Lyonel Feininger (1871-1956), *The Watchtower*. Watercolor and ink, 6¼ x 9⅞ in., signed: 'Feininger'; titled and dated verso: '1947'. Courtesy Grogan & Company. **Estimate: \$15/25,000**

and Kuehne's *Motif No. 1, Rockport* (est. \$10/15,000) are also available in the sale, as are four works by Kuhn from two private collectors. The group includes the 1976 painting *Deserted Farm House, Marlboro, VT* (est. \$20/30,000); *Maine Fog*, 1966, estimated at \$15,000 to \$25,000; *Early Spring in Northern New Jersey* (est. \$30/50,000), from around 1969; and *Three Trees* (est. \$10/15,000).

A collection of more

than 70 watercolors, sketches and woodblock prints by Feininger from the Boston-based family of the artist are a standout segment of the auction. Spanning the artist's decadeslong career, the works include everything from early nature studies to his iconic "ghosties" from his later years. Notable items include *The Watchtower* from 1947, which has an estimate of \$15,000 to \$25,000, and *Three Ghosties* (est. \$7/10,000). ■



# AUCTION REPORTS: BOSTON, CHARLESTON, FAIRFIELD, GREAT FALLS, NEW ORLEANS

### FAIRFIELD, ME JAMES D. JULIA

FEBRUARY 8-9  
Fine Art, Asian &  
Antiques Auction  
\$3.3 million

Fine and decorative art, historical artifacts and top-tier antiques were highly sought after during James D. Julia's February 8 and 9 *Fine Art, Asian & Antiques Auction*. The sale, which achieved more than \$3.3 million, was led by Fernando Botero's *A Lawyer* that sold for \$150,750 against a \$125,000 to \$175,000 presale estimate.

There was also success with Hayley Lever's 1904 painting *Fishing Boats – Sunrise* that sold for \$60,500. The work was signed and titled on a label from Clayton-Liberatore Art Gallery. Morris Graves' *War Maddened Bird Following St. Elmo's Fire*, a tempera on paper painting, brought \$81,675, a price that was four times its low presale estimate. A work attributed to Paul



**Morris Graves (1910-2001), *War Maddened Bird Following St. Elmo's Fire*, Tempera on paper, 24½ x 59 in., signed and dated lower right: 'M Graves 44'; multiple exhibition labels verso. Courtesy James D. Julia. Estimate: \$20/40,000 SOLD: \$81,675**

Émile Chabas of two children and bouquets of peonies, titled *Happy New Year*, was also of interest. It sold for \$24,200, which was more than six times its low estimate.

### BOSTON, MA GROGAN & COMPANY FEBRUARY 11 Winter Auction \$1 million

Spirited internet and telephone bidders, along with a sizable and active in-house crowd, helped bolster Grogan

& Company's February 11 *Winter Auction* to more than \$1 million in sales. The auction—with 251 lots of fine art, jewelry and decorative art—included work by John Singer Sargent, Alexander Calder, Arthur Dove and Frank Swift Chase. Topping the sale was Sargent's oil study *Two Heads of a Bearded Man (Study for Freize of the Prophets, Boston Public Library)* from around 1891 to 1892. The piece, which sold for \$97,600, nearly hit its high estimate of \$100,000.

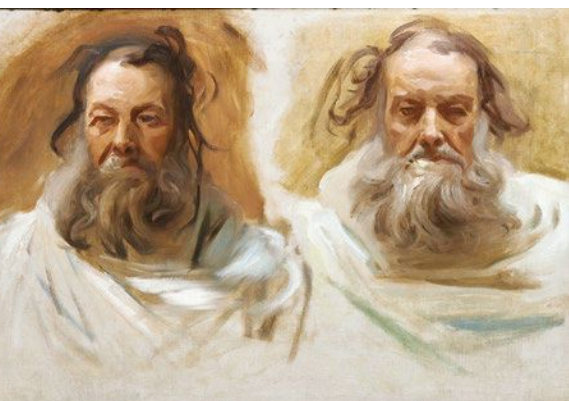
A Nantucket beach scene by Chase came in more than 10 times its low presale estimate of \$1,500 when it achieved \$20,740. The work became a new auction record price for the artist. A whimsical, circa 1948 gold brooch by Calder—a gift from the artist's wife in 1964 to a Cambridge, Massachusetts, woman—sold for \$79,300 against a presale estimate of \$40,000 to \$60,000. *Centerport Series #23*, by Dove, was another highlight when it sold for \$16,510 to an internet bidder.

### CHARLESTON, SC COPLEY FINE ART AUCTIONS

FEBRUARY 16  
Winter Sale  
\$1.8 million

On February 16, Copley Fine Art Auctions hosted its annual *Winter Sale* at the American Theater in Charleston, South Carolina. The auction, which featured 345 lots, had a solid 97 percent sell-through rate and achieved more than \$1.8 million in sales. The top lot was the A. Elmer Crowell Turned-Head "Dust Jacket" Plover decoy that sold for \$156,000 over an estimate of \$75,000 to \$95,000, while a number of sporting-themed paintings were of particular interest with buyers.

Gustav Muss-Arnolt's *Setters on Point* (est. \$18/24,000) became a world auction record for the artist when it fetched \$33,600. Work by waterfowl painter Harry Curieux Adamson was also of interest. A painting of pintails came in at \$21,600 and his work *Sanctuary – Wood Ducks* sold for \$20,400, both besting high presale estimates of \$14,000. Ogden



**John Singer Sargent (1856-1925), *Two Heads of a Bearded Man (Study for Freize of the Prophets, Boston Public Library)*, ca. 1891-92. Oil on canvas, 23¾ x 34¼ in., estate stamp verso: 'JSS'. Courtesy Grogan & Company. Estimate: \$60/100,000 SOLD: \$97,600**





**Ogden M. Pleissner (1950-1983), *Autumn Grouse Shooting*.** Watercolor on paper, 17½ x 27½ in. Courtesy Copley Fine Art Auctions. **Estimate: \$40/60,000 SOLD \$42,000**

M. Pleissner's watercolor *Autumn Grouse Shooting* (est. \$40/60,000) also performed well, coming in just over its low estimate at \$42,000.

## GREAT FALLS, MT

### C.M. RUSSELL MUSEUM

MARCH 16-17  
*The Russell: An Exhibition and Sale to Benefit the C.M. Russell Museum*  
**\$5.17 million**

The C.M. Russell Museum hosted its 50<sup>th</sup> annual edition of *The Russell: An Exhibition and Sale to Benefit the C.M. Russell Museum* on March 16 and 17, with four auctions over the course of two days. In all, the sales totaled over \$5,166,952, with the live auction on March 17 being the

biggest earner at \$4,680,174. During this auction, works by the museum's namesake Charles M. Russell were the most sought-after. Not only did Russell works account for eight of the top 10 lots, as well as a combined auction total of \$3.2 million across a dozen pieces, the cowboy artist also achieved the top lot, *Buffalo Hunt #17* (est. \$1.25/1.75 million), which sold for \$1,425,000.

Other top lots by Russell include two bronzes—the rare *Spirit of Winter* (est. \$400/600,000) that sold for \$380,250 and *A Bronc Twister* (est. \$250/350,000) at \$321,750—and a variety of other pieces, including several watercolors, gouaches



**Charles M. Russell (1864-1926), *Buffalo Hunt #17*, 1895.** Oil, 21½ x 34½ in. Courtesy the C.M. Russell Museum. **Estimate: \$1.25/1.75 million SOLD: \$1,425,000**

and a collection of silver-cast miniature sculptures. Outside the Russells, strong historic works included Joseph Henry Sharp's *Crow Camp* (est. \$80/120,000) that sold for \$87,750 and Eanger Irving Couse's *Fireside Indian* (est. \$50/75,000) that achieved \$76,050, as well as works by O.C. Seltzer, John Fery, Edgar S. Paxson and Edward Borein.

residence—now at Tulane University; murals for the D. H. Holmes department Store; and pieces for the Shushan Airport. The painting, estimated at \$30,000 to \$50,000, became a world auction record for the artist at \$304,500.

Three rare and important murals by Clementine Hunter for the walls of



**Alexander John Drysdale (1870-1934), *Monumental Louisiana Bayou with Live Oaks, Cypress and Cabin*, 1929.** Oil on board, 47 x 71 in. Artist World Auction Record. Courtesy Neal Auction Company. **Estimate: \$30/50,000 SOLD: \$304,500**

## NEW ORLEANS, LA

### NEAL AUCTION COMPANY

#### MARCH 24-25 *Important Spring Estates Auction* **\$1.6 million**

One of the largest and most important works of New Orleans artist Alexander John Drysdale crossed the block during Neal Auction Company's two-day *Important Spring Estates Auction* this March 24 and 25. The scene, titled *Monumental Louisiana Bayou with Live Oaks, Cypress and Cabin*, measured 47 by 71 inches. The painting is notable because the only other known works of this magnitude by the artist were those commissioned for Weiss family's dining room in their St. Charles Avenue

Melrose Plantation in Natchitoches, Louisiana, were also noteworthy. The plantation was purchased in 1884 by Joseph Henry, whose daughter-in-law transformed it into a place for artists and writers to convene. *The Annunciation and the Adoration of the Wise Men*, 1957, was the top earner of the trio selling for \$70,150 against a presale estimate of \$20,000 to \$30,000. The next highest piece was the 1959 painting *The Cotton Crucifixion* (est. \$15/25,000) at \$47,580, while *Harvesting Gourds near the Africa House and Wash Day near the Ghana House, Melrose Plantation* (est. \$20/30,000) brought \$25,620. ■



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